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THE ETUDE

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CONTENTS

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"THE gods sell anything and to everybody at a fair price," says Emerson, which is another way of saying that what one gets must be won, and often hardly won. The price of success is always a fair one, sometimes

PROGRAM FOR THE BIENNIAL MEETING
OF THE NATIONAL FEDERATION OF
MUSICAL CLUBS.

FINAL arrangements have been made for the meeting at St. Louis, Mo., May 34-6th, inclusive, and the Program Committee has finished its work. The meetings will be held in Union Club Hall, Lafayette and Jefferson Avenues.

The Board of Management will meet on Tuesday, May 2d. The Philharmonic Society of St. Louis will give a concert complimentary to the officers on Tuesday evening, Broch's "Arminius" being the work chosen. It is hoped that a great many club members will be on hand at that time.

PROGRAM.

Wednesday, May 5d, 10 A. M. to 12:30 P. M.—Music; address of welcome, Mrs. James L. Blair; response, Mrs. Edwin F. Uhl; music; reports of officers and committees; **Three P. M. to 5:30 P. M.**—high tea, with music given by the Rubinstein Club, of St. Louis. **Eight P. M.**—musical program from St. Louis professionals; reception to all delegates and friends.

Thursday, May 6th, 10 A. M. to 12:30 P. M.—Music; continuation of reports; appointment of Nominating Committee; five minute papers, followed by informal discussion on club methods. **Three P. M.**—amateur musical concert. (Given by representatives of federated clubs.) **Eight P. M.**—concert by the Kneisel Quartet, assisted by Mrs. Katherine Kirk, contralto.

Friday, May 6th, morning.—A morning at the Country Club, by special invitation. **Three thirty P. M.**—concert of the Morning Choral Club, of St. Louis, assisted by the Dominant Ninth, of Alton, Ill. **Eight P. M.**—amateur musical program.

Saturday, May 6th, 10 A. M.—Report of Nominating Committee; elections; new business; music. **Three P. M.**—concert by the Kneisel Quartet; Board meeting. **Sunday, May 7th.**—Special programs by city choirs.

Transportation will be one and one-third fare for the round trip, if one hundred members attend Convention. Every one, delegate or visitor, should take a receipt for her ticket when purchasing, and then, if there is a reduction, it can easily be made in St. Louis.

All delegates and officers will be entertained in private homes. Names of such visitors should be sent by April 1st to Mrs. Oscar Heff, 3300 Russell Avenue, St. Louis.

Names of club members who expect to attend the meeting, and such delegates as may prefer to go to a hotel, should be sent by April 1st to Mrs. Cary Carper, 4001 Morgan Street, so that the best possible arrangements may be made.

The most convenient hotels are: West End, corner Vandewater and Bell Avenues. \$2.00 and \$3.00 per day; American plan. Beer's, Grand Avenue and Olive Street. \$2.00 per day; European plan. Grand Ave. Hotel, Olive Street and Grand Avenue. \$3.00 per day; American plan. Other desirable hotels in the business portion of the city are New Planets', Southern, and St. Nicholas.

All clubs sending delegates should send names (and office, if any) and addresses by April 1st to Miss Grace Tammis, 3301 Lafayette Avenue.

It is hoped that all federated clubs will deem it a pleasant thing to send year books, programs, pictures of club members, or anything else which may be indicative of their work, to Mrs. J. W. Hardt, 124 Greenwood Avenue, Topeka, Kansas, Chairman of the Club Exhibit. These should be sent before April 1st, so that they may be properly arranged for the exhibit at St. Louis.

ARNA S. PEDERSEN,

Cor. Sec., N. F. M. C.,

228 W. 44th St., New York.

The Elsinor Women's Club will move to larger quarters in the fall, owing to the great increase in membership. The Club pays a great deal of attention to ensemble piano-playing. Bach's D-minor concerto was given before the Club, March 23d, by Misses M. Ethel Nicholls and Harriet Louise Beckwith.

THE TOOL OR THE WORKER?

We all know those people who are continually explaining away their non-success by claiming that they have not had proper opportunities, have not had good materials to work upon, and often that they have not had the best methods or other facilities for working the material given them. There is an old saying to the effect that: "It's a poor workman who blames his tools," and there is as much solid truth in this remark as in the many other homely sayings that are current among all nations.

It is surely a fact patent to all that the secret of success must rest largely in the individual, and not in the adventitious circumstances of locality, materials, and tools. If a man of great ability like himself to a desert oasis, some one will find him out and claim his help and instruction. Work will be brought to him if he can do it better than others. He can not escape it. There is no mistaking the quality of genuinely good work. There are many who are looking for those who can do the best, and if a man is doing work of real value he is sure to be kept busy by those who want his work. It is the personality in the work that counts. Look at the primitive tools of those natives in India who made the wonderful fabrics, so fine and delicate that great quantities could be rolled up and folded into the smallest compass. Look at the gorgeous rugs, intricate in pattern, rich in texture, lasting in color, magnificent in effect, that the humble village artisans in Persia are wont to make on looms that are clumsy and rough to our modern eyes. Do you think that the old steel workers of Damascus were equipped like the cutlers of England, Germany, and the United States when they forged the blades that were used by princes and emperors, that lasted for a thousand years, may be, changing from one hand to another on many a bloody field of battle?

No; the secret is in the worker. Let the teacher who is worrying and fretting because she has not this or that "method," with its copyrighted secret formula for teaching children, console herself with the thought that she can do good work,—thorough, honest, and conscientious work,—if she will give her time, her talent, and her energies to the work of improving herself. She herself—her mental powers, her physical forces, her personal energy, all that goes to make character—is her best tool, and it rests with her to sharpen that tool and to keep it in the best condition, that it may always turn out work well made and artistically finished.

The humblest worker, no matter where she is living, whether she gets twenty-five cents or a dollar a lesson, may take courage, and should apply herself with renewed energy to her work when she reflects what beautiful results have been achieved by the lowly workers in all lands.

A CORRESPONDENT from Williamstown, Mich., reports the organization of a ladies' orchestra, consisting of string instruments with flutes.

A WRITER in a contemporary calls attention to the fact that women choir singers often earn as much, oftentimes more, than men. The highest paid church singers are women.

MRS. FANNY BLOOMFIELD-ZEISLER said, in a recent interview: "I am proud to have solved the problem for so many women. I did not give up my art when I married, nor have I neglected my home." Her own piano is the subject for a most interesting and valuable paper for reading before musical clubs. There is both encouragement and warning in the remark.

MRS. CLARA MURRAY, the well-known harpist, says that the study of the harp offers a very profitable opportunity to a young woman with musical talent. Two years of steady work and a good harp afford the necessary equipment for life. She further says that the supply of good harp-players by no means equals the demand, and urges girls to take up this instrument, with its special opportunities, instead of devoting their energies to the piano, whose players are legion.

C. E. L.—Torelli's term in the term used to denote the closing of a piece is a much more correct term. The origin of the term is obscure and the explanation advanced is likewise unsatisfactory. One statement being that it was first used freely in Paganini's compositions, and that it seems to have been used just as much by the Handel composers. It was likely the result of an influence exerted by secular compositions, which were always freer than those of the trained musicians.

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QUESTIONS
AND
ANSWERS

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only and not with other things on the reverse. IN EVERY CASE THE WRITER'S NAME WILL REMAIN BEHIND. IN NO CASE WILL THE WRITER'S NAME BE PRINTED IN THE QUESTIONS. THE EDITOR'S QUESTIONS HAVE NO GENERAL INTEREST IN THEM.]

L. M.—An obligato (the proper spelling of this word is with a capital O) is a companion melody which moves simultaneously with the principal melody. An accompaniment is called obligato when it is of equal or nearly equal melodic interest to the melody it accompanies.

2. Harmony means the mass of rules that govern the combinations of sounds and the successions of these combinations. A theory is an attempt to give a scientific explanation, either physical or psychological, of both the origin and nature of these combinations and successions, but the term "theory of music" is constantly used as a synonym for harmony.

F. M.—The only way to awaken musical interest in the boy's studies is to find out what he likes, and start from that point. There is some time that he prefers, and your problem is to find it. Inspire him and his parents as to the music used in his public and Sunday-school. Boys are particularly fond of marches. When you find something he likes, get him to pick out by ear the notes on the piano with the right hand. After he can do this fairly well show him how he can get it better, and why. Then draw a staff on paper and show him how the notes he plays can be represented on the staff. Let him do it. Make up a very easy left-hand accompaniment. You play it while he plays the right hand; then teach him to play it to himself. If he is quite indifferent, do not give up his musical studies or exercises without. Do not think anything so trivial to begin with.

C. H. A.—You will find an article on Lesczetzky in this number of THE ETUDE. A year's stay in Vienna, with lessons in Lesczetzky's school, German, Italian, etc., will cost about \$100. Board and tuition right in ten dollars a week; piano rent about four dollars; lessons from one of Lesczetzky's preparatory teachers, two dollars each, two or three a week. It is necessary to speak French or French, and to have a pretty good knowledge of English. The amount of practice recommended by the great teacher is a maximum of five hours a day, less being better, providing the practice is concentrated.

R. E.—The standard of international pitch is A, second space of the staff, 44 vibrations per second. In our tempered system of tuning the C on the third space has 517 vibrations; middle C should have one-half that number.

I. In his valuable book, "The Technique of Pianoforte Playing" (Gems) gives the fingering of the scale of F-sharp minor, harmonic form, right hand commencing with second finger, thumb following on a and b; left hand commences with fourth finger, thumb on B, and so on. A good rule for fingering all scales having black keys is to have the thumb come just after a black key.

C. W.—Table exercises are used by many teachers as a means of strengthening the fingers and training the muscles used in piano playing. Instead of placing the hand on the keyboard of the piano a table is used. The Virgil Practice Clarinet Co. has a special table for this work.

"You will find the following books of value: Jackson's "Gymnastics for the Fingers and Wrists," 10 cents; Paganini's "Hand Gymnastics," 10 cents; "Finger and Wrist Gymnastics," 40 cents. Mr. W. F. Gates has prepared a little pamphlet on "Hand Gymnastics," 5 cents per copy, that is very useful.

C. E. L.—Bull says is pronounced A-mill-soo; Pugno, Pugno, the way to play; some, the way to go; Chamade, Sham-de, the first two words short.

R. G.—In playing music on two pianos either piano can be used for "first piano"; it depends on the player, which one.

M. H.—The term "irregular group" has been applied to the introduction of a group of two notes to be played in the time of a common phrase, "two against three."

E. H.—It is an extremely difficult thing to learn to play the organ regularly practice is to be had on the organ. The weekly or monthly lesson is not sufficient. If your pupil can not afford to purchase, why not hire a piano? Dr. Mason's system of finger exercises can be employed to a considerable extent in reading music, and, while a player can not acquire a piano touch on the organ, much facility of execution can be attained that will prove of advantage later, when the piano is available for regular practice.

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W. E. F.—The name of the composer Schubert is pronounced Shoo-ber, the so as in boat.

A. B.—Fortuna is an Italian word, plural of fortuna, which means "a lowering." In music it is a general term which includes all accidentals. In vocal music it is especially applied to the first passages so common in the opera of the Italian school.

K. A.—1. The "Devil's Trill" is the name of the composition that Tertini, the violinist, claimed to have heard in a dream.

2. Among the most striking peculiarities of Chopin's style are, first, melodism, combined with a certain melancholy, almost morbid, mood; second, pleasing running work, especially for the right hand, generally overlying an entirely simple bass; original manipulation of pulsant and refined rhythm and harmony. He was a great inventor, not only as regards the technique of the piano, but also as regards music per se. He is most careful to avoid melody, rhythmic, or harmonic commonplaces; in a few of his later pieces he may be said to have sublimated his progressions into abstractions.

R. A.—If a degree already flattened by the signature is to be lowered again, use a double flat; for example, in the key of D-flat, the sixth of the scale, B-flat is often chromatically lowered, and should be indicated by the use of two flats, placed side by side, usually called a double-flat. In such cases as the one you mention, of finding a single flat on a degree already flattened by the signature, it is likely that it was placed there to indicate a restoration from a previous chromatic change. No single flat can take the place of a double flat.

R. E. H.—For one who does housework and music-making to be "ready to play well at entertainments" requires some systematic practice. Begin your daily practice with a certain number of exercises; then take a certain rest with exercises by B. A. G., or, for example, staccato; make an octave; an arpeggio with accents; a study in chords (like Schubert's "Waltz Study" in Mother's "Studies," No. 8). This takes but little time when you are going into the swing of it. Next day take the next arpeggio, etc., until you have gone through all the major and minor scales, and then begin again. The rest of the time give to your pupils, which have three in hand—use a little beyond your present ability, so that you can just manage, and what you think is easy. Play the latter at entertainments.

Dr. Clarke's "Harmony" to carry you farther in that study. It can be used for the purpose of self-instruction.

R. B. C.—Christina's "Principles of Expression in Pianoforte Playing" is a work of high repute among musicians. Adolf Friedrich Christiani was born March 8, 1834, in Camsel, Germany; died in Elsinor, N. J. When a young man he came to this country and taught in the schools of New York, and later came to this country and was engaged in teaching at Poughkeepsie, N. Y.; Pittsburgh, Cincinnati, and finally, in 1877, settled in New York City. During the five years of his residence in New York he was director of music at the Elsinor. Dr. Clarke's address is the Auditorium, Chicago.

3. Although the rules in the last few measures in Moszkowski's Value in A-flat is divided between the hands, from eighth notes to the end, each hand has a measure of its own.

There is no book which will give extensive indications for pieces. Most of the standard editions give them.

H. L.—Bordeaux was born in Naples, 1815; died March 17, 1884, at Paris. His vocal methods and self-edited are his best known works. Kachat was born August 8, 1845, at Vitré, near Angers. The greater part of his professional life has been spent in Vienna, where he is still living. His part songs for male voices, which include the well-known "Foraker," are very popular.

We are not able to give data about a composer named Schliokky, or the melodic you noted down.

F. R. W.—To acquire facility in sight reading it is absolutely necessary to possess an accurate knowledge of the names of the notes, and from their position on the staff, and the time values of both notes and rests; also a proper conception of the difference of notes without these being known, and to be able to read a piece of music with a steady eye. Granted this knowledge, it should be supplemented by a comprehension of the scales, and the chords and arpeggios based thereon, and the proper fingering for each. The proper fingering for each note, not alone for the notes, but the proper fingering for each chord, should be acquired at the beginning of the study.

If neglected, the result is sure to be disastrous, and the study of chords should be acquired at the beginning of the study. If only be overlooked by returning to first principles and by a steady eye. Granted this knowledge, it should be supplemented by a comprehension of the scales, and the chords and arpeggios based thereon, and the proper fingering for each. The proper fingering for each note, not alone for the notes, but the proper fingering for each chord, should be acquired at the beginning of the study.

It is in itself a very difficult thing to learn to play the organ regularly practice is to be had on the organ. The weekly or monthly lesson is not sufficient. If your pupil can not afford to purchase, why not hire a piano? Dr. Mason's system of finger exercises can be employed to a considerable extent in reading music, and, while a player can not acquire a piano touch on the organ, much facility of execution can be attained that will prove of advantage later, when the piano is available for regular practice.

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class of compositions you use, and the length of time you have been studying, we infer the above to have been your experience. You can learn to read, but must work for it, and will have to be more sure with yourself than your teachers seem to be.

H. E. P.—Tonality is the clear and definite maintenance of the harmonic or melodic progressions which are unmistakably characteristic of a given key. Thus, in the key of C the dominant defines that key; so do the tonic and subdominant. The great majority of secular melodies and dance tunes make almost entire use of these characteristic harmonies. The principle might be stated that in a composition is the key of C, the predominant harmonies should be characteristic of that key. In works written in the larger forms the principle of tonality is broadened. In the sonata form, for example, the tonic is the first clearly defined key, around which all harmonies must center; then follows the dominant key, which again becomes a center of related harmonies. In the development a more kaleidoscopic character is assumed, even here the tonality must be clearly defined, although lasting for a shorter time. In the recapitulation the tonic key again predominates. In modern harmony the use of chromatic chords related to a fundamental allows of the use of a very great variety of chords without violating tonality. Dr. Clarke's "Harmony" has a clear treatment of chromatic chords.

H. P.—1. If the wrists are kept loose and free (actually loose, in many cases can practice for hours without making the hands weary, discomfort and pain from undue exercise is nature's way of giving a warning of danger and a command to desist; therefore do not allow the hands to become uncomfortably weary with practice. 2. For making an accent on the non-dominant, some feel down on the bellows pedal quickly and deeply at the exact instant that the accent is due; also make the preceding note just a very little shorter than written, a trifle, and prolong the accented note the least trifle, except when it is a long note. Prolonging then refers to accented notes in runs and groups of comparatively quick notes. When you wish an inner bit of melody or motive to be emphasized in a piece—organ, say it a very little staccato; this challenges attention to those notes.

SYNOPSIS OF THE PROGRAMS OF THE
TWENTY-FIRST ANNUAL CONVENTION
OF THE M. T. N. A.

EDISON, CINCINNATI, O., JUNE 21 TO 23.

JUNE 20th.—Delegate meeting to transact business. In the evening, reception to visiting members of all classes, delegate and otherwise.

JUNE 21st.—Morning.—Addresses of welcome. Address of officers. Short business meeting. Lecture and discussion on "The Correlation of the Different Branches of Musical Art." Afternoon.—Recital of piano compositions and songs. Evening.—Orchestral concert by the Cincinnati Symphony Orchestra.

JUNE 22d.—Morning.—Separate sessions of teachers of piano, voice, organ, harmony and composition, orchestral instruments, public school music, etc. Afternoon.—Recital of organ compositions and songs. Evening.—Orchestral concert by the Cincinnati Symphony Orchestra.

JUNE 23d.—Morning.—General session of matters pertaining to all branches of musical art. Business meeting. Afternoon.—Chamber music concert. Evening.—Orchestral and choral concert by the Cincinnati Symphony Orchestra, the Orpheus Club (male voices), and a selected chorus of 200 voices from the Catholic choir.

JUNE 24th.—Probable final delegate meeting to settle up the business.

The compositions to be performed at the sixth afternoon and evening concerts are chosen by the program committee from the best works of the foremost American composers. No other than American compositions or works by resident American composers will be performed at these concerts. Among the composers represented on the orchestral programs are: Templeton Strong, Chas. M. Loether, George Chas. Loeffer, Frank H. Stuckes, Henry Holman, H. F. Frederic, G. H. Stuckes, E. A. McDowell, J. C. Paley, Horatio W. Gleason, E. A. McDowell, J. C. Paley, Horatio W. Gleason, Parker, Dudley Buck, Victor Herbert, Arthur Foote, John Beck, Hugo Kann, and others.

MARY a musician praises his profession as an elevating one. Let him ask himself if he has used it to elevate himself and thus proved to his community the truth of his contention. Culture comes from thought, and the musician should use his music as a means of mental discipline.

even high, and no one should go into the battle of life with the feeling that he will win victory on the skirmish line.

It matters not in what way the price is paid, whether in sacrifice of the ordinary pleasures of social intercourse, in broken health, in shattered nerves, in long days of toil and weary burning of the midnight oil,—in some way the young aspirant to the position and reputation of a successful and thorough teacher of music must pay the price. Nature has given to him native capacity; everything else he must earn. The value of the great majority of manufactured articles rests in the skilled labor required in making them, and just so the success we all desire and dream of. Its price is labor.

THE one demand in the business world, the legal world, in politics, in all professions, is for trained skill. The great corporations, with their extensive ramifications, demand servants who have special training in many directions. The great trouble is that special training is not secured by the ordinary business routine or the ordinary courses of education. It is generally the result of private work and an untiring devotion to some special subject or subjects while the man is carrying on some other regular line of work.

A particularly striking example was recently given when the Rev. Dr. Van Dyke, of New York City, pastor of the Brick Presbyterian Church, was offered the professorship of English Literature in two universities, Johns Hopkins and Princeton. In the latter case a chair was to be specially endowed with \$100,000 if Dr. Van Dyke should accept the place. This represents a direct capitalization of the man.

Does any one for a moment think that Dr. Van Dyke was training himself for a professorship when he devoted his spare hours to literary pursuits? No! That represented his recreation, the avocation of his leisure hours. But the day came to him, unexpectedly, when he was recognized as an authority because of the work of these spare hours.

So it has proven true in the lives of other men. Opportunities came to them and they were able to improve them often because they excelled all other competitors in the special knowledge required. One never knows when the demand for some special trained service will be made in his circle. Many who would seem to be in the line of preference and promotion are passed by, and another who has patiently toiled and waited, and, above all, has prepared himself for the best that is in him, comes up to the front and goes over the heads of all his fellows.

What is one lesson that the ambitious young musician should learn? The value of routine in forming and strengthening character, and the necessity of some definite, special line of work to give room and cause for growth. No young man who is willing to do his duty to society and himself, who possesses the true altruistic spirit, can rest satisfied with himself and his conditions when he finds himself earning a competency by the exercise of his profession.

He must select some subject or subjects connected with his profession, and resolutely set to work to perfect himself along those lines, to make himself an authority on certain points. Even granting that he does not use this study and discipline. He dare not assume that the day will never come when he can use this skill and knowledge. History tells us that many a man's career of life has been completely changed in a wonderfully short time.

There are many men who measure up to the standard of the average. Be a little better than that average, if you like. Use little points. Some day that one thing may make for success. Trained skill in some one direction will make itself known to those who can use it and who want it.

—The degree in which a man individualizes his work gives him the quality of his own mind and spirit is the measure of his success in giving his nature free and full expression. —Hamilton Maile.

New Publications

THE ORCHESTRA AND ORCHESTRAL MUSIC.

By W. J. HENDERSON. CHARLES SCRIBNER'S SONS.

\$1.25, net.

This is one of the volumes that will make up "The Music Lesson Library," which is being issued by the well-known New York publishers, and is sure not to be the least popular of the series. In his preface Mr. Henderson says "This is not a text-book. It is not a treatise on instrumentation. It is not written for musicians, nor primarily for students of music, though the latter may find in it information of some value to them. It is simply an attempt to give to music-lovers some facts about the modern orchestra as will help them in assuming an intelligent attitude toward the contemporary instrumental body and its performances."

This so well gives the scope of the book that it is almost unnecessary to say more, but we can not refrain from calling particular attention to Part III, which treats of "How the Orchestra is Directed," and discusses most interestingly the development of the conductor—his functions—giving information not usually found in works of this character.

These chapters are timely, since to-day the personality of the conductor completely overshadows the orchestra; he has become a virtuoso. Mr. Henderson has given the salient points in the work of each, and ably discusses their strong points and excellences.

MUSIC AND MUSICIANS.

By ALBERT LAVIGNAC. Translated by WILLIAM MARGRANT. Edited, with additions on Music in America, by H. E. KREHBIEL. HENRY HOLT & CO. \$3.00.

This work is practically a cyclopedia of music in a single volume. M. Lavignac designs it both for the "student musician" and "the intelligent and curious amateur," but adds, "this book also is in itself a didactic character." It devotes over half of its work to the theory and construction of music—subjects but very lightly touched upon in the recent excellent works of Mumm, Parry, Krehbiel, and Henderson. The remainder of Lavignac treats the Esthetics and History of Music.

The publishers have been most fortunate in securing Mr. Krehbiel for the American editor. He has revised the bibliographies, written some interesting pages on music in America, and otherwise added to the value of the original book.

M. Lavignac writes with remarkable clearness and simplicity, and uses many illustrations and examples in musical notation. There are pictures of every orchestral instrument.

In closing his section on harmony, M. Lavignac says: "Of the science, I have given the general outline; but as to the art, that can be acquired only by long and laborious work. Having done this, a man finds himself possessed of pleasures entirely peculiar in their character. . . . pleasures purely intellectual, and having no relation, even the most remote, to the sensuous pleasure experienced by the amateur who is not a student of harmony." Of counterpoint he says: "It is, in so to speak, a dead language from which the present speech is derived, as important to the musician as Latin or Greek to the scholar." The section on counterpoint is followed with a discussion of the fugue. The next chapter is devoted to Bach's art. It treats of the various musical forms, with special analyses of the sonata and concerto and considerable attention to the "Wagnerian Reform"; then follows Impassioned Criticism, Musical Evolution, and The Beautiful in Music. The author maintains that, "deprived of all aid and free of any collaboration, doubtless the highest form of music is the Symphonic."

In the concluding chapter, on "The History of the Art of Music," which abounds with compact and suggestive notices of composers, singers, etc., he treats of

THE ETUDE

"The Ancients," and "The Primitives." Next he takes up the German Classic School, then the modern Romantic School (in which he generously, though properly, includes the Norwegian Grieg and Svendsen); the Italian Classic and Romantic Schools, the French Classic and Romantic Schools, Contemporaries, and the Russian Schools, which he estimates as not having begun until 1804.

Mr. Krehbiel, in treating of music in America, says, among other things, that while as yet we have no distinctly national music, "an American school of music, as well as a manner may invite attention early in the twentieth century." He includes brief notices of, among others, J. K. Paine, Dudley Buck, Horatio W. Parker, Geo. W. Chadwick, Arthur Foote, E. A. McDowell, and G. Templeton Strong.

M. Lavignac's concluding paragraphs we should like to quote entire. In them he says the musical "career of most men is a life of suffering, and the facts as to the most ungrateful and perfidious, and the facts as to the most destitute of merit, who drag out a miserable existence, who literally suffer with hunger, are truly heart-breaking. . . . I am asked, How shall any one know whether or not he has genius? . . . He will not know; . . . genius is without self-consciousness; . . . advice the most discouraging, the most alarming, will have no effect at all upon him; . . . for genius is indomitable. . . . Genius is a fate; and no human power could have stayed the step of great poor Mozart in the glorious path which was to bring his body to a pauper's grave, and his fame to immortality."

The book is one that should be in the library of every teacher who wishes to have a compendious work on music, its science, history, and art, and should certainly go in every college and public library. The copious illustrations, nearly 100 in all, and the 500 musical examples are not least valuable features of the book. In addition, the book contains an exhaustive index.

HUMORESQUE.

BY H. M. SHIP.

Wit and humor have their legitimate places in the educational scheme, and some of the best teaching of the world has been condensed and disseminated by the proverb, which has been defined as "the wisdom of many and the wit of one." To every teacher wit is a great help, as he can thereby drive home a lesson that otherwise might have been mislearned. It is an old pedagogic maxim that the stronger the impression upon the pupil's mind, the better it is retained. Wit helps to make this impression stronger.

Poibles and eccentricities are legitimate prey for the wit and the wag. Take long hair, for example. "Pack!" had a sketch of Paderewski's head,—"what head,"—and underneath was the phrase, "A yrick head,"—and underneath was the phrase, "He sustained a terrible shock." Many a would-be musician associates long hair with unusual artistic ability, and cultivates the former accordingly.

If all mothers were only as careful and conscientious as the one mentioned below, we teachers would be able to report progress in regard to more of our pupils. "This upon a social call, a lady remarked to her hostess, 'I hear your little son is going to be a musician. What professor have you got for him?'"

"We haven't got any teacher as yet," was the answer; "for the present we are just letting his hair grow."

We all know the story about Joachim in a London barber shop, where the barber advised Joachim to have some of his luxuriant locks cut off, or "people might take you for one of 'em oddin' chaps." And the following shows certain phases of the reciprocity of trade relations:

Customer (in barber's chair):—"So you have not heard Herr Doppelshlag, the renowned pianist?"

Barber:—"Now! Dose penants defer patronize me and also I defer patronize tem."

Leotichsky and Hensell were not the only ones who need ridicule and sarcasm as a corrective. The best use of sarcasm, and of banter also, is to keep certain tendencies from becoming too eccentric. It helps to restore equilibrium where a certain side issue has been emphasized too much. Take, for example, descriptive music. At the time the "symphonic poem" was in the heyday of its popularity, and all sorts of descriptive hiccups were attempted, the following incident took place:

During the condensation of the orchestra at Adelphi Theater, London, by Alfred Mellon, in the progress of a comic opera one of the comedians came to the footlights and addressed Mellon:

"Mr. Conductor, would you give me some music descriptive of an Englishman who went abroad, changed his religion, and forgot his umbrella?"

Up to this writing there has been considerable uncertainty as to what instrument the harp that David played really was. One German commentator says it was a "hag-pipe"; that David played before Saul, and he adds, "No wonder Saul threw his javelin at him."

Some scholars will always run into all sorts of recondite abstractions when the thing is really as plain as the nose on Cyrano's face. So in this case; every Sunday-school boy knows that David was a Jew, and therefore his harp was nothing more or less than a Jew's harp.

And this recalls the story of Platt Evans, a stammering joker who lived in Cincinnati. His neighbor shopkeepers used to send the country bumpkin from store to store for fun. One day they sent a rustic to Platt's store to buy a Jew's harp. Now, Platt was a tailor. He was busy, but seeing some of the "boys" at the door, he understood the situation, and responded to the inquiring customer:

"W-w-wait a minute."

Having served a previous customer, Platt picked up a pair of glove-stretcher and approached the rural melodist.

"L-I-et me m-measure your m-month," and introducing the stretchers, transformed the aperture into a horizontal yawn awful to behold and capacious enough for a couple of dozen Jew's harps. Removing the apparatus, he examined it carefully and deliberately, like a thermometer, and then dismissed the man, saying in a tone of well-forgotten disappointment:

"T-t-t-v-ery sorry, but we hain't g-g got any your s-size!"

Shakspeare's testimonial concerning music as a good soothing syrup for savage beasts was not based upon the latest statistics. Musicians, judged by his standard, ought to be the most humane and gentle of men. But they are a bad lot. They frequently rob and beat time; they extend and suspend chords to trip the unwary; with "malice aforethought" they prepare and introduce discords; they are always ready to attack; they often have their hands full of executions; they raise notes with as little compunction as regular "shapers," and yet they are constantly making good resolutions.

To the uninitiated some of the abbreviations of musical terms are bewildering. Perhaps you have heard of the organ pupil who would persist, even after he knew better, in calling the St. Diapason stop "Saint Diap."

"What upon a social call, a lady remarked to her hostess, 'I hear your little son is going to be a musician. What professor have you got for him?'"

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THE BLUNDERING OF PIANO-PUPILS.

BY ERNEST HELD.

DURING my fifty years of continuous music-teaching I have become familiar with a certain family resemblance of blunders made by many piano pupils—a fact which has led me to seek the root of the evil and to apply corrective measures.

The wide awake teacher's business is to show to pupils the pernicious influence of habitual blundering. It not only blunts the musical sense of the blunderer, but it makes him distrustful of his powers, saps his self-esteem, and often discourages him completely from making any more efforts to become a good player.

Blunders are caused by the mental constitution of various pupils. While some are sluggish or overcautious, others are impulsive and overzealous. The former break the rhythm of a piece by deliberate waiting until the right notes are found; the latter strike, right and left, false notes in undue haste.

The proper medicine for both kind of patients is a slow, but steady time, so that the sluggish can collect his thoughts and the fast-flyer can aim at and hit the target.

A great drawback to becoming a ready reader of music, and consequently what is called a good musician, is the deficiency of the pupil in the knowledge of notation with regard to pitch and time.

It is quite easy, even for a child, to learn all the notes equally well, if it is done in groups of five and four notes (on the lines and in the spaces). I pity the child when it attempts to learn them from the old-fashioned diagrams in instruction-books, in which the whole gamut is printed, from the lowest bass to the highest treble-note.

Neither teacher nor pupil should rest content and go on to higher studies until all the notes are as familiar to the pupil as the A B C's.

Equally ready should the knowledge he of the time values notes and rests, and of the different rhythms in double or triple time.

An efficient patent medicine of my own invention against the ailment of hitchy, uncertain time is made after the following recipe:

Set the time quite slow at first; count the beats aloud in short and decisive tones; accent every first beat in the measure, and when you have done this for a few measures, then point with a pencil to every note or rest which falls on a beat, still counting steadily aloud without playing; their repeat the strain gone over, by playing it.

Many blunders are caused by forgetting the simple rules of harmony, of the relations of the keys and their modulations, when modulations take place. All this must be well understood by pupils, as well as arpeggio passages, broken chords in their various forms as accompaniments to melodies, cadences and their harmonic and melodic construction. Such knowledge would help the pupil greatly in mastering passages and committing to memory.

There is one large field, full of thorns and thistles, for the piano-pupil to cultivate. He may be able to plow the furrows of technique, sow good seeds, and yet he never reaps a good harvest. I mean the field of interpretation.

A conscientious pupil may have all the technique at his fingers' ends; he may play correctly, without hitch or false notes, yet make only faithfully all the marks of expression, and yet make only the impression of respectable correctness upon the tired-out audience. It is a lamentable shortcoming, no blundering in such a performance; and this is caused by the utter failure to grasp the composer's intention. The pupil is devoid of poetic sense, of dramatic fire and lyric tenderness.

Is there no help in such a case? Certainly there is. Frequent reading of dramatic and lyric works by the best poets and authors, attending often good concerts, operas, plays, and oratorical exercises.

By so doing the earnest student will soon experience the great joy of seeing the dry skeleton branches of his technical work become festooned with the living flowers of poetic sentiment.

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CHOPIN AS A PIANIST AND A TEACHER.

The personality of Chopin is a matter of the greatest interest to teachers and students, and incidents that throw light on his character, his life, and habits of thought are taken up with avidity by the musical world. One of anecdotes and comments upon his master, from which a selection has been made. First, as to the personal appearance of Chopin. "I remember him well, with his hesitating ways, somewhat effeminate, and his distinguished manners. I see him standing with his back to the chimney. I see his fine features, his small eyes, brilliant and transparent; his mouth, opening to show the most dazzling teeth; his smile, with an inexpressible charm." Chopin truly bore out the idea that a composer represents, in his character and personality, the essential spirit of his work.

"I also remember seeing Chopin at the Grand concert, where he met Kalkbrenner. To think that Chopin's countrymen believed that he was fortunate in being in Paris, where he could profit by the tuition of Kalkbrenner! Just think of it! Only one lesson taken, I think."

"I was present at several interviews between Chopin and Thalberg. Thalberg had just finished playing his own second fantasia on 'Don Juan,' whereupon Chopin complimented him, but Thalberg did not seem to consider Chopin sincere in his remarks. Chopin, who had a great talent for imitation, was very amusing when copying Thalberg."

Chopin had a very decided talent for mimicry. Now-akowski relates how he once asked Chopin to make him acquainted with Kalkbrenner, Liszt, and others. But Chopin said, "That is not necessary," and, seating himself at the piano, imitated each of the men named, in manner, gesture, and style of composition.

"Upon another occasion I witnessed Chopin working himself into a terrible rage on account of an *adesso* which Liszt had introduced in his own transcription of Beethoven's 'Adelaide.'"

"As to Chopin as a pianist and teacher? Those who heard Chopin play may well say they never heard anything approaching his playing. It was like his music—and what virtuosity! what strength! what force! But it lasted only several measures. In the presence of his women Chopin surpassed himself, especially when they were Chopin's pupils. To begin with, he was crazy about his artistry, and I do not blame him, for it was second nature to him to be fond of good clothes and white hands and rosy finger-nails."

"Music is an aristocratic art" had a living exemplification in Chopin.

"Now, as to Chopin as a teacher. I remember well his 'Very well, my angel,' when everything went well, and his grasping his hair when anything went wrong. He even broke a chair before me. How he made you feel and understand the great masters! His language was as poetical as his music. In giving a lesson he became a poet. I remember one of his sayings at a certain place in the A-flat Sonata by Weber, 'An angel passed in heaven.'"

"Chopin being ill one day, Fontana received my father and myself in his place, and played for us the first Ballade. At that time that music was considered the music of the future."

"I well recollect that the first impromptu, the sonata with the funeral march, the second impromptu, the two nocturnes Op. 37, the second ballade, all remained on the counters and did not sell."

"Upon another occasion, when Chopin was ill in bed, I saw the 'Carnaval,' by Schumann lying near the invalid. My father asked Chopin what he thought of it. Chopin answered that he was scarcely familiar to him. This Schumann's work was scarcely familiar to him. As was in 1840, Chopin not only seemed to ignore the Opus 9 by Schumann, but did not seem to have the slightest inclination to become familiar with it. The reason was, Chopin was classic by sentiment and opinion, and romantic by imagination, or, strictly speaking, he was nothing; he was only a genius."

"To sum up, Chopin was a simple individual (I do not mean to imply lacking brains), plain plain, without being

literary or critical; not the Liszt or Berlioz style. He read little, excepting Polish poets, like Mickiewicz, a volume of whose poems I always saw on the parlor table, for Chopin was an ardent patriot, and all his money went into the pockets of the Polish emigrants. He read rarely, as I have just said, and never knew how to write French well."

"Chopin had the habit of receiving his friends while giving his lessons. One day, M. de Perthuis, aide-de-camp to King Louis Philippe, said to him, 'Why do you not write an opera?' Chopin replied, 'My dear Count, let me compose music for the piano; that is about the only thing I can do.'"

GREAT PLAYERS AND PRACTICE.

About the first remark the tyro utters, after hearing an artist play some brilliant composition, is, "What a tremendous amount of practice must have been devoted to the study of that piece!" Many think that the whole end and aim of practice is to acquire a brilliant technique, and that the capacity to produce a fine tone is necessarily a gift which some players always would have whether they practiced or not, and that others are debarred by nature from ever attaining. This is only true in a general sense. Certainly many young players seem naturally to obtain a good tone without ever receiving any hints on the subject, but it must also be understood that with proper, sensible practice it is possible to develop one's power of producing a fine tone exactly as one can acquire a brilliant technique.

The artist knows that if he relaxes his daily practice, not only does his technique disappear, but also that ease with which he is accustomed to produce his powerful tone, and eventually the tone itself will suffer.

Many really great players are quite indifferent about practice, some of them scarcely touching their instruments, so far as study is concerned, for two or three months at a time. Then, taking a cruise in the opposite direction, they devote eight or ten hours a day to real hard work—only to be lazy once more when the "di" has worked off. However, these are players who in early life have spent their whole time at the instrument—to whom music is a second language. It does not matter into whose career we look, we find that systematic hard work has been the order of the day for at least six, or eight years—that is, if any success has been attained. Mendelssohn, speaking of the organ practice which he put in for some great event, says, "I practiced until the very act of walking down the street was like playing a pedal solo."

There are not many musicians who enjoy the drudgery of practice. Much pleasure may be derived in studying some new composition, or, in the earlier stages, from the study of some new form of technique, especially if the student finds that he is making some progress. The student finds, however, is to attain the best results in the shortest time, and with the least expenditure of labor. To accomplish this, the practice must be regular and daily, and, besides practicing with the fingers, the student must bring some brains into the work. Immediately the practice becomes perfunctory and machine-like, leave it off. Far better be enjoying yourself than to be practicing with the fingers while your mind is elsewhere. If this becomes a regular occurrence, it will be time for the student to school himself in the matter of keeping his mind on the subject in hand.—ARTHUR BROADLEY, in "The Strand."

—That a pianist, in playing a long program, needs up a great amount of energy is well known. Similarly, that he acquires great strength of fingers.

A story used to be told of Paderewski that he could crack a pane of French plate glass, ball in each crack, merely by placing one hand upon it as if upon a piano keyboard, and striking it sharply with his middle finger. Mendelssohn, speaking of Chopin's compositions has a passage which takes two minutes and five seconds to play. The total pressure brought to bear in this, it is estimated, is equal to three full tons. The average "tonnage" of an hour's playing of Chopin's music varies from twelve to thirty tons.

—Notwithstanding that there is a gint and overpindition in the concert field in all of our large cities, we truly believe that if the musicians in the smaller places would combine forces, stick to one price, and stop petty quarrelling, they would succeed in their effort toward getting up meritorious and profitable entertainments. We hear of musicals everywhere, we can confess, but such private affairs are nothing in comparison with a concert given in a hall by a good band or orchestra, or chorus, with the support of all the local teachers. Cooperation with a competitor makes life less dangerous, and at the same time broadens our humanity. —" *Metronome*."

[illegible]

First, then, choose, after consultation with some eminent teacher, either in person or by letter, a few of the best Czerny studies.

In the next or second place, I advise you to get at once a metronome, if you have not one already, and work with this priceless monitor daily. Now do not here, either, expect the metronome to perform a miracle. No pianist ever yet came suddenly out of the head of

SOME SALIENT POINTS IN LESCHETIZKY'S TEACHING.

BY MARY C. HALLOCK.

II.

FRANKLIN'S ship-landing in sudden view from no one knows where, with all its sails spread and glistening, decked with flowers and flags flying, does not bear the impress of outward glamour more thoroughly than does the carriage and face of a new music student just landed in Vienna to study. Every one of them looks so swarthy, so well planned, and eager for no matter how long and arduous a musical fight. All this before they become afflicted with the malady of wondering why they came and of imagining that perhaps the other *Vorbereitern* would teach better. It is at this point, and early at the start, too, that begins the year of mistakes of changing *Vorbereitern* (Leschetizky's assistant teachers, to whom every student, from Paterski down, is at first committed for a longer or shorter time), at the certain risk of gaining their liking, and perhaps the maestro's anger to boot; of taking in one reel after another in the wings they had so heavily spread on leaving home.

Some of them will object to holding their hands on the keyboard so that the little finger lies half over on its side, and others will not approve of striking with the little finger straight, and most of all they will begin to rebel when they find that two of the *Vorbereitern* of the same school, one will teach one hand position and the other a very different one. All will keep their mouths shut or jump into hot water, as they prefer.

Only one thing makes them last it out—the figure of Leschetizky at the end; the figure through the meshes of whose colossal individuality and strong personality, coupled, as it is, with the most phenomenonally artistic sense, the traditions of the strongest life of musical Europe, pianistically speaking, are brought in touch with our finger tips; the link next to us of the chain—Beethoven, Liszt, Chopin, Rubinstein, and Leschetizky.

But do not misunderstand. Should you from the first happen to fall into Franklin Prentner's artistic arms—she, who is a genius and a personality in brown right, or some one like her, you will be happy and contented, and will learn small things and great. But she is one, and there are few like her.

I have a picture in my mind of a girl, strong in character and in body, who had studied hard in this country, winning considerable success, and who gained engagements to play, even in Vienna, very soon after her arrival. She was not allowed to accept the opportunities to play, and was kept shuttlecocked from one week to the other waiting for lessons. When Franklin Prentner took her in hand she learned a great deal—all the points which make study in Vienna valuable. The points follow:

Hands should never go to Europe; for hands it is all right. If you can learn everywhere—in an Indian jungle (witness Mr. Kipping), and in a Bowers bar room (witness many), but hands, keep them here—witness the little ones who play a thousand notes a minute with ease, and can manage a three- and four-ounce touch, who start with derision and learn not to frighten their dear little hearts into a forgotten corner of their body, where the action becomes weak and intermittent through their over-zeal and cramped method of study.

Still, there are very valuable good nuggets to be gotten from the Vienna school, technically, after the hand has been thoroughly formed and perfect independence and limberness gained. To spare you three more of the best of some foreign boarding-house keeper or other, the following descriptive points may be valuable, and any one who is earnest and sincere will agree with me in saying that without them no one can be a great performer or even a good one.

They are applied to finger motion, and in a slightly different way to the wrist, and mean the ability of

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getting all the tone possible out of the keys without sacrificing either velocity or independence of the finger muscles which extend into the arm. To be able to play *forte*, and, at the same time, fast, is considered one of the most difficult of feats in Leschetizky's school, and I have even heard it said that much of Rubinstein's uncleanness in playing was due to his striving after the said brilliancy that just that ability would give.

The tone capacity of a piano is very rarely taxed by the finger strength of a player, and the indiscriminate pounding with the arm, as every one knows, is worse than nothing. Ergo, the utmost strength, coupled with independence of motion, is what one practices so long to get in the Leschetizky school.

To practice this, give the finger blow from the third joint, the impulse coming from the finger itself, not started by a jerk from the arm and hand; these should not secrete in the minutest degree from this position. The wrist must be kept loose, and the other two joints of the finger absolutely firm and braced against the third joint, precisely as the curved arch of a bridge. If one is not very careful every joint will go to form a sieve, as it were, through which the loss of most of the energy and consequent tone production will occur with the minute giving way of every joint through the least amount of weakness.

This is worth all the study one can possibly give it, but ought not to be attempted until late in the muscular and technical development of the hand and arm.

Well equipped with this ability not to waste the least particle of force and to have lots of it on hand, *crescendos* can be made truly rolling and more excellent the greater the contrast between the *piano* at the start and the *forte* of the finish; *decrescendos* likewise, although vice versa, and the ability to interject a loud, rippling scale here and there, as well as a soft one, will be charming. The beauty of a *crescendo* scale as arpeggio passage is a thousand fold enhanced if the first few notes are taken from *sf. decrescendo*, and then *crescendo al fine*; the first note to be well defined, "*betonen*," as the Germans say, or, in other words, a little accented, to make a solid sound at the start.

Every fragment of strength added will open up just so much more ability for effects in tone shading, and when you can pin these down here and there with chords of superlative tone force, the sensation technically can be made complete. These chords can be ripped out after the fingers are in touch with their component keys with the whole stiffening of the body relaxed the moment the chord is given out. A chord so played can be made stupendous in its effect and makes one understand, for the first time, how far the means can go that perhaps only Liszt and Rubinstein enhanced.

As the Maestro says: "You start with 2; adding 2 makes 4, and so on to the tens, to the tens of hundreds and thousands." If you wish to add a good thousand to your stock of knowledge, think about to prepare every note before you strike it. After your music is developed and well schooled in the various touches it is far more difficult to be in contact with your note ready to strike than to deal the blow.

If you have ground bass notes which your eye can not conveniently reach, measure the octave of the note with your thumb, and the little finger with this assistance will make this very important part of the background ten times more secure. In chords the finger is to be most firm in the black keys, but only if your first finger joint is absolutely firm, in order to be sure of not slipping into that precipice of discord between the two black keys.

The hand must take and know perfectly the form of the chord—its "face," as they say in Vienna—before it comes down into it. That is also to be practiced. Put four fingers on the keys of the chord the form of which you wish to learn, the hand firm as a solid arch; raise it in that position, move it about, always fixed in the same form, and see whether it fits when you put it down.

It is not to be forgotten that those who have genius bring everything to bear on their art; they learn musical development from Sandow as well as from their teacher; even the relative merit of beefsteak and pork chops is considered. It would seem that the reason there is so much ingratiation on the part of those who have "gotten there" toward their instructors is because they know how much they have also helped themselves.

And here we come to the artistic side of it, where it is so much "help yourself." Be original and do not be cowed by what others have done; and in this side the Vienna school affords a freedom preeminent for artistic results. Do anything, once you have the theoretical technique, to get the effect you want, providing it rings true and is tasteful. Think of your piece, not as separate notes, but as masses of sound and figures of melody, ornamented or not.

The pedal can be held throughout a succession of chords based on the dominant seventh (the chords of the sixth and eleventh), if it should seem effective to do so, and the thumb can be used as a sledge-hammer, occasionally, regardless. The metronomical skeleton of a piece, rhythmically, must be fixed in the mind before you dare to lengthen here or shorten there. To go too far from your metronomical base will make your piece shapeless. The speaking rhythms of a piece are not long enough to be measured—just long enough to be felt.

Live the phrase you are going to play, as the great Rubinstein used to do, by breathing it first. Little pause marks, "r," dotted here and there over your music will be a great help to remind you where not to plunge. Let your playing be lively, clear in the impression you wish to convey. In Vienna, to know the notes, no matter how thoroughly, only clear or downslide on counts, for absolutely nothing. Only the thought, life, feeling, and art you put into it gives it its value.

In one way the example of the great master in Vienna can be copied by every one. He goes to well-nigh every concert, studies every pianist, learns from the least, and can therefore criticize the greatest.

BACH'S THOROUGHNESS AS A TEACHER.

SEBASTIAN BACH never encouraged any of his pupils to apply themselves to composition unless they showed the ability to think musically. This, according to the master, was a first essential to the world-be-composer. Then, after the necessary preparation in harmony, etc., Bach would start his scholars upon fugal work, beginning at the first with two-part writing. And here again the master always demanded on the part of those under his guidance thoughtfulness. Even at this stage he did not permit the use of an instrument; every note had to be carefully thought out, had, in fact, to come from the mind. Forkel, in his "Life of Bach," remarks:

"In all these and other exercises in composition he rigorously taught his pupils to compose entirely from the mind without any instrument; secondly, to pay constant attention as well to the consistency of each simple part, and for itself, as to its relation to the parts connected and concurrent with it. No part, whether inner or outer, was allowed to break off before it had entirely said what it had to say. Every note was required to have a connection with the preceding and said any one appear of which it was not apparent where it came nor whether it tended, it was instantly banished as superfluous."

Bach considered the various parts in a piece of music just as so many intelligent persons who conversed together. Whatever the number might be, every one would be heard separately or in combination with its neighbors; but as soon as it felt that it had "nothing to the purpose to say," then, like a good-behaved citizen, it remained silent—an attentive listener. Yes, Bach's scholars knew that anything of an incoherent, extraneous, and gaudy nature introduced into their little musical dialogues was fatal, and doomed to certain and immediate expulsion.—"Musical Opinion."

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CURRENT OF MUSICAL LIFE.

BY FRANK H. TUBBS.

No class of workers is more thoroughly in earnest than are the music teachers of this land. They are self-sacrificing. Teachers do very much for which they receive no direct remuneration, and are very ready to contribute from their ability for almost any good cause. As a rule, teachers are hungry for new implements, and always are working tools to teachers. Whatever will help them to do more good, to be more efficient, and to advance their pupils' interests appeals to them as a prize. This is evident in the case of the piano, which is the earnest effort put forth by teachers, why do we not perceive greater results? Is there any practical way of making our teaching more "telling"?

In a former article on concentration of effort, a hint was given which was taken up by some. In the same line can much more be said. The thought of the moment is that teachers fail to do their best because they do not recognize in their pupils the fullness of their powers, and they do not fully realize their own power to teach.

Musical genius is, happily, a rare gift. This is said advisedly, for experience shows that the person who manifests great natural musical gifts seldom becomes a musician. The reason for this is found in metaphysics. We all understand that music appeals to the mind; that education in music is mental, more than it is physical; that expression, the soul of music, is from mind; that emotion is purely mental.

The mind is dual. The lower portion—that which can be educated through sight, sound, and the other senses—is known as the objective mind. That mind which has intuitions and imaginings is subjective mind. The two are widely separated.

Genius comes there no one knows. Perhaps from heredity; yet the many cases of pronounced musical genius in children of non-musical people seem to refute this belief. In much the same way can other explanations of the presence of genius be met, and we must return to the statement that the cause of the presence of special musical genius is unknown. Pertinent questions are, "How may we know that it is there?" "What is to be done with it?"

The first is answered easily, for genius will show itself. A child will perhaps sing before he can talk; he will climb to the keyboard and pick out chords; he will listen in ecstasy to the street band or the hand organ; in church he is radiant when the organ plays; at games his sense of rhythm is most marked. Now, if a child does not come with this a desire for serious study, rest assured that his music is intuitive. This brings us to the question of what to do with it, and most teachers will be surprised when told to let it alone. Such genius, a thing of subjective mind, can be little cultivated. In fact, as fast as the musical education is advanced the genius disappears.

In some cases the talent for music is very different thing from genius. It may be strong enough to endure development, and eventually to surpass the genius. It may even absorb the possibilities of the latter. What teacher is trying to make a player or a singer out of a student who has marked musical genius, but no talent for technical work? That case may as well be given up. As earnest as you will, work with such person in the ordinary way will not make him a player. Is he, then, to be abandoned? Far from it. Recognize that his musical ability is wholly in the intuitional mind, and that this fact shows that his education must be in that mind. The child will improve by imitation. Let him hear good players, good singers, and good music. As fast as he can hear technical studies show him technique, but do not force him to practice it more than he wants to. Let him imitate. Do not draw out from him. When maturity of intellect comes, that will supply him the desire for technical study. All the time his power of imbibing and expressing himself—he knows not how—will be asserting itself. Feed him, but let him stimulate his musical food.

Turning to the larger class of students, those who have ordinary talent, and to that much larger class, those who appear to have little or no talent, we can find some words for the teacher. Rest assured of one thing: any pupil who presents himself for lessons has some talent. No one is completely deficient. Any one in his senses can become a musician. Oh, they don't. Not one out of twenty does, but they can, every one of the twenty, and the fault lies with the teacher.

It lies in the ignorance of the teacher. Not in his musical ignorance nor from lack of honest endeavor, but in his ignorance of the possibilities of his pupil. The desire to learn to play or to sing is the first step toward becoming a player or singer. The following step is the retention of that impulse. To nourish that is the teacher's duty. Again and again may the pupil feel that he has undertaken too hard a job, but the old desire is there. Hold the thought in mind, teacher, that his desire is right, and that he can satisfy it. In word, look, hand-pressure, smile, and greeting, the evidence will go to him that you are sure he can be a player or singer.

That subtle exchange of thought from mind to mind, without the spoken word, has its helpful influence. Above all you can know this, and herein lies a word of instruction sorely needed by all teachers: Within every pupil is a soul, the depths of which have never been fathomed. No matter what you have discovered in your pupil, there is more there. You can not get to the bottom of that spring. When you have reached the bottom, there is a fountain beneath which sends its sparkling water upward. Look deeper than you have ever looked, and fear not that you will reach the bottom of that soul, that you will exhaust the possibilities of any student.

Do you know your pupil? Do you know the depth? To educate him you must know him. Then—important now—in order to know him you must know yourself. Do you? Have you ever realized that in yourself, no matter how great you are, there are unfulfilled depths of infinite greatness? Go deeper in your own soul and find it inexhaustible. Every day search soul and find it inexhaustible. Go deeper in your own depths of infinite greatness. A quarter-hour spent in the silence of your deeply. A quarter-hour spent in the silence of your own soul before known to you. Follow such commands by association with some great musical master, mention by association with something to teach. Let and you will draw from him something to teach. Let him be in your mind and heart all through the day. Your soul-search will lead you to see more deeply into the soul of your pupil; your musical contact will give you a message valuable to them as young musicians. Then will the day be lightened, for every hour will be full of interest. When we are interested, the hours pass as moments. When we are not interested, the hours pass as moments. When we are interested, the hours pass as moments. When we are not interested, the hours pass as moments.

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into the possibilities of the human mind—that of yourself and of your student. There is a power in both which you have never yet used.

RANDOM THOUGHTS.

BY LOUIS LOMBARD.

THE praise of the wise will always bring the censure of fools. Some jealousy is created by such success.

There is so much musical inequality in the world that professional content seems, at times, to be between giants and dwarfs.

The love of music neither proves softness of heart nor purity of mind. Morality is not always coupled with musical taste and feeling, poets' opinions notwithstanding.

The portals of an unknown temple are opened to man by music. As he enters and finds nothing in common with the material world, the deepest feeling invades his heart.

An orchestral work transcribed for the pianoforte is like a tropical flower transplanted into our gardens; while it retains its form, it loses its aroma and the luxuriant coloring of its petals.

The greatest enemy of musical art may be found in the ranks of the musical profession. Self-interest finances even more than jealousy. Were not Beethoven very dead, his works would be performed less frequently.

The teacher gives an exposition of the general principles of technique; he also demonstrates the way to do a thing, but he can not make you play or sing without your own diligent cooperation, however apt you may be. The composer opens the sanctuary of his soul through his works. They tell us what he has suffered, enjoyed, desired, and regretted; his impressions, whether physical or spiritual; his realities or his dreams.

"Religion, liberty, patriotism," is the good of the "working-man"; "the elevating influence of music," are phrases which serve the very purpose of many "public servants." There are men in every profession who never lose opportunities to turn to profit the childishness of the public.

Without precipitation, nature sends the hurricane with all its fury or the zephyr with all its charm. There are times, too, when the artist should not reflect, when his mind should not question his heart. The intellect is too circumscribed to conceive of the capabilities of the emotions.

It is as illogical to infer that a great singer must be a good vocal teacher as that a skillful rope-walker must be a fine rope-maker. The thorough understanding of the vocal organs and their possibilities is a different thing from the ability to sing well. Many men carry heavy weights who can not analyze the muscular action of the muscles they do to do; this is precisely the position of many a singer.

The musician should have the ear of the imagination. Without the intercession of the artistic organs he cannot perceive the alchemist of intuition, color, harmony, and dynamics; in a word, music, in its most complex expression. He should hear a chord by seeing it, and see it by hearing it. If he can not, he is not a musician in all that the name implies.

The man who has not been transported by music beyond this material sphere has not received his share of life's blessings; to him, no doubt, the enthusiastic views of a musician will seem like aberrations of the mind; but a good discourse is not less meritorious because it is not understood.—From "The Art Mosaic."

Many build up cathedrals where built—the part nearest the ground finished, but that part which soars toward Heaven, the turrets and spires, forever incomplete, said Henry Ward Beecher. Many musicians give years of their lives to preparing themselves to play and to teach, and neglect to build up the superstructure of a culture that carries into the higher planes of life.

IV.

ARE you aware that the season is drawing to a speedy end, and that you will soon have to take stock, as it were, as to the work accomplished by your class? Your next year's living will largely depend upon the result of this winter's instruction, and it will be well if you examine into each individual case, realize existing deficiencies, and try to crystallize these into something tangible. Accomplish something with and for each pupil; if it is ever so modest a musical achievement, let that small modicum be perfect of its kind. There is a vast amount of money wasted in music lessons; when there is absolutely no progress there must be a strong reason. Most pupils take their cue from the teacher; enthusiasm begets enthusiasm; the great point is to commence right, the rest is comparatively easy. Continuing lessons without results is an honorable pursuit as picking pockets.

Among several interesting clippings I find one relating to the assertion that the feeling of inequality promotes discontent, and discontent progress. This will apply to those strong souls who love the "alarm of battle," and to whom the strife of daily existence is a necessary condition; yet eminent ability does not necessarily convert itself with the achievements of others, but is more often oblivious to its surroundings; that which seems great to the world at large is to its possessor the most natural and simplest task imaginable, and a certain simplicity in the usual accompaniment of true greatness. A man like Wagner has strong convictions and at the same time the ability to demonstrate his theories to the world. This makes the winning combination; if either element had been lacking, we would still be waiting for him. The great issue is whether you have a message to deliver to us all; if not, keep quiet.

As to the various kinds of influence which may be exerted over others, I prefer the active to the passive or unconscious kind. For the former you may claim some credit, for the latter none; every teacher who is brought in contact with younger minds incurs some responsibility; but, after all, certain lines of instruction belong properly to the Sunday-school, and not to the class-room.

You visit a picture gallery, and pass hundreds of paintings casually; suddenly a little canvas attracts you, and you pause. At a concert endless musical progressions fatigue your unwilling ear, when some strain unexpectedly thrills you. You are traveling, and nothing seemingly interests you, but at a bend of the river you find a waterfall which fascinates you. This is the proper province of art or nature—to give you an impression. When that happy moment comes, do not try to analyze it, or you will destroy the spell. Enjoy the effect without tracing the causes. Certain musical combinations seem to slumber within the passive and inert consciousness of the universe. The fortunate finder of the magic formula which awakens the sleeping beauty becomes famous. Wagner's "Intermezzo" is a case in point. Every one seemed to have heard it before, but never in quite the same setting, being welcomed as an old acquaintance, it made new friends. And if you attempt to vary only one note in a work of rare popularity, it loses its meaning totally and becomes commonplace. There is something uncanny about this peculiarity of melodies, something beyond explanation; but it remains an undeniable fact that only certain melodic x-y-z's stir musical emotions.

There is too much everlasting analysis and dissection; too much modulation and science; too little naturalness and simplicity. Youth has melody, age counterpoint; the former is heaven-born, the latter can be acquired.

THE ETUDE

We do not trouble about the latter until the former is on the decline. A good theme is like a delicate patient—too much treatment kills either.

That must have been the halcyon time of music when Schumann, Mendelssohn, and Moscheles lived and taught at Leipzig, surrounded by a host of earnest men and women who lived for and loved only the best that art could afford. When a visiting artist arrived, let it be Berlioz, Liszt, Chopin, Henselt, or Paganini, all joined forces in meeting and enjoying the distinguished guest. Contrast that idyllic age with conditions now existing!

I copy this from the editorial column of a New York musical paper verbatim: "The average musician never reads a daily paper; he takes no interest in politics, or business affairs, or religion." The writer then goes on to say that the one-sided education of musicians produces the above deplorable results, and suits them for the ordinary duties of life. The sweeping character of this libel on the profession deprives it of its force. But this sort of journalism makes some of us just a little tired; that particular writer knows better, for he has met many musicians who, like himself, are men of parts—men who do care whether the Pope sits on the throne of England, or the President of France be assassinated; and we even care whether musical papers are published as such, or amalgamated with trade publications. In fact, we are just as much on the alert as the average musical journalist, and ready to stand up for the profession a good deal more than our alleged friends.

A rolling stone gathers no moss, but yet sees a good deal of the world. Every one should enjoy a few "Wanderjahre," a storm and stress period, before settling down steadily to the serious life's work. This does not imply the sowing of a crop of oats, but it is as well to see something of the world before partly withdrawing from it. Success has its penalties also, and while it is well to be busy, it is nervous work to be too busy. Yet success never tires; only those whose time hangs heavily on their hands look fatigued. Commercially speaking, in order to succeed one work remains in one place and one of its idiosyncrasies. This takes a long span of time, and you risk wearing out before you rest out. Those will-o'-the-wisps who roam from one place to another, and are constantly on the books of teachers' agencies, are like lodgers who find moving cheaper than paying rent. Study geographic conditions carefully, and investigate local surroundings intelligently, but when you decide to settle in a certain locality remain there.

Bach makes pianists of musicians and musicians of pianists; from the simplest invention to the most complicated fugue everything is completely rounded out and artistically finished. Study Bach morning, noon, and night, and then put the clavier under your pillow to dream on. The study may be dry, yes, extra dry, but think of the results!

Rosenthal's playing opened up new vistas of pianism, new possibilities. Such overwhelming combination of all essential great qualities has, in my opinion, never before been presented to the American public; of course, there are powerful shadows, but even then it is the lion's paw which makes the occasional miss. After him—the many!

—A man of original power can never be confined within the limits of a single field of interest and activity, nor can he ever be content to hear the marks and his whole force into one channel; there is always a reserve of power beyond the demands of the work which he has in hand at the moment.—*Hamilton Mabie.*

MUSICAL FAKES AND FAKERS.

BY W. F. GATES.

THE words "fake" and "faker" may not be found in the dictionary. But they have come to have a decided and well-understood meaning; and the musical world, not being behind other departments of life and action, must needs have its frauds and "fakes" as well as they.

As Barnum used to say, the people like to be humbugged. And it would be queer if they did not like to be humbugged in musical as well as other matters. And then there are always people who like to oblige the public by supplying it with humbug to suit its taste. And so we have humbug instruments, humbug music, and, unfortunately, humbug teachers. It is debatable whether there is a great deal of teaching that results in humbug that is not so intended, being conceived more in ignorance than in fraud; but at the same time there is occasionally a willing fraud that is not born wholly of ignorance.

It has been hinted, too, that there is such a thing as humbug in Conservatory methods of teaching, advertisement, and of bleeding the unsuspecting and trustful pupil. But with these vague rumors we have nothing to do at present.

Nor will we spend time on the brethren who mix up psychology, spiritualism, and vague symbolism with their teaching. A real, live "hoodoo" is a valuable animal if properly fed and cared for. And a good dose of impressive mysticism is a good thing to quiet the nerves of a refractory pupil, you know (and keep him from going to the other fellow).

Without going into details, *ad nauseam*, I will cite this little chat, which is perhaps not so inclusive as suggestive, by quoting below an advertisement in a paper that was recently sent me. I quote it only in part, and the italics are mine. But it shows that the originator of the scheme is willing to supply the dear public with the humbug they so crave. The gentleman has certainly taken leaves from the book of Barnum. The advertisement runs as follows:

PROFESSOR BLANK'S

New Theorized Analysis of Music—Important.

The only system that gives you an easy, quick, and perfect understanding of music. It can be learned in one term of twenty lessons. It will make you play or sing in time. It will make you self-progressive. It will make you have a desire to practice. It will make you interested in music. It will give you what you would like to know. It will make you play or sing correctly. It will make you a better student. It will make you a better teacher. It will make you accomplish in one year what it usually takes from three to five years.

It commences at the bottom of music. It is enjoyable to study. It only takes from two to three hours each week of time. It tells you why you should never be told that a whole note gets four counts. It tells you things that makes you understand music. It can be learned by those who have not studied music. It will benefit any one on any instrument or the voice of any number of years of practice or proficiency in music.

It was conceived in 1891 by Prof. —. It was developed and perfected by Prof. —. It is now being taught by Prof. —. Place your children in this school and get a true, self-convinced, infallible understanding of music, and accomplish more in one term of true teaching and understanding of music than is usually acquired in two years.

How many of us have allowed ourselves to be drawn aside from our principal line of work to labor, for a time at least, in some other branch, thus diverting the attention and concentration so essential to success! The waste of energy in the course of the professional career of many musicians is so small thing. If applied to the strongest point, it might have carried many a teacher and would be artist to success instead of just stopping short of it. Every musician should strive to be a specialist at least in one thing. The day may come when we will have consulting specialists in music as in medicine.

GONDOLIERA.
VENIZIA E NAPOLI.Edited and fingered by
Maurits Loefson.

F. LISZT.

Quasi Allegretto. *pleggiato.* *una corda e tranquillo.* *plegato.* *sempre piano.*

p *pp* *sempredolciss.* *pp* *sempreplegato.* *Pedal in each measure.*

(La Biondina in Gondolella.) Canzone del Cavaliere Peruchini.

ни poco rinforzando.

dolce.

B)

pp*

leggero.

dolciss.

pp

A)

Count 4 5 6 1 2 3

B)

Count 4 5 6

rinforz.

f

pesante.

C)

D)

E)

plagg.

pp

pp

ppp

sempre ppp

C) See A)

D)

Count 4 5 6

E)

Count 4 5 6

dolciss e tranquillo.

un poco marcato.

276 4-5 Count

sempre piu dim.

quieta.

ppp

Ossia.

ppp

armonioso.

ppp

ppp

ad lib with both hands.

276 5-6

REVERIE.

PETITE MORCEAU.

William K. Bassford, Op. 132, No. 1.

Moderato con espressione ♩ : 132.

mp

L.h.

p

poco rall. mf a tempo

f

mp

f

mp

La Princesa. Spanish Dance.

Arr. by H. Engelmann.

SECONDO.

Otto Merz, Op. 5, No. 2.

Moderato.

f *p con sentimento*

rall. *p a tempo*

marcato *Fine.* *ff* *mf*

ff *marcato*

p *cresc.* *p D.S.*

Copyright, 1899, by Theo. Presser. 1 * From Fine go to Trio.

La Princesa. Spanish Dance.

Arr. by H. Engelmann.

PRIMO.

Otto Merz, Op. 5, No. 2.

Moderato.

f *p con sentimento*

rall. e dim. *mf a tempo*

8

8

8

8

8

8

8

2687. 1 * From Fine go to Trio.

Secondo

SECONDO.

Trio. *energico*

ff con fuoco

p quieto

fuoco

p

rit.

pp D.C.

* Repeat whole of first part.

PRIMO.

Trio. *energico*

con velocite

ff con fuoco

p quieto

con fuoco

p

rit.

pp D.C.

* Repeat whole of first part.

OLD FRENCH DANCE.

CHACONNE.

The Chaconne is an old dance, generally considered to be of Spanish origin. It was usually in 3-4 time, and moderately slow in movement, and, in the older forms, generally constructed on a

"ground bass". Of this latter type, is the celebrated Chaconne by Bach, in his fourth sonata for violin solo. Couperin wrote some in 2-4 time. It should be played with a well-marked rhythm.

Allegretto animato. M.M. $\text{♩} = 92$

Henri Roubier, Op. 59.

First system of the Chaconne, measures 1-12. The music is in G major (one sharp) and 3/4 time. It features a repeating eighth-note bass line in the left hand. The right hand has a melody with various ornaments and dynamics. The system includes measures 1 through 12, with a repeat sign at the end.

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Second system of the Chaconne, measures 13-24. This system continues the repeating bass line and the melodic development in the right hand. It includes measures 13 through 24, with a repeat sign at the end. Dynamics like *f*, *poco rit.*, *a tempo*, *p*, *f*, *largamente*, *Fina.*, *a tempo*, and *cresc.* are indicated throughout.

p
f
largo
a tempo
p
espressivo
cres
cen
do
f
p
espressivo
cres
cen
do
f
D.C.

PENSÉE.

Charles Godard, Op. 83.

Largo.
p espressivo
agitato e poco string.
ritenuto molto
Moderato assai.
p cantabile
mf
riten. un poco
p a tempo
mf
riten. un poco
Fine

p a tempo poco rubato

mf

riten. un poco p a tempo

mf

riten. un poco p a tempo cantabile

mf

riten. un poco

p a tempo

mf

riten. un poco p a tempo gravioso

mf

pp

f con passione

riten.

D.S.

A Resolve. Obstination.

English version by
Constance Bache.

H. de Fontenailles.

Andantino.

p

It is all in vain to im-
Vous au-rez beau faire et beau
It is all in vain to im-
Vous au-rez beau faire et beau

mf

cresc.

plore me Not to let her im-age be-guile,
di-re! L'ou-bli me se-rait o-di-eux,
plore me, All thoughts of her a-way to keep,
di-re! Dût el-le mê-me l'i-gno-rer:

rit. *pp*

For her face is ev-er be-fore me, And her smile, and her
Et je vois tou-jours son sou-ri-re Des a-dieux, des a-
For al-though she may ig-nore me, I can weep, I can
Je veux, fi-dèle à mon mar-ty-re, La pleu-rer, la pleu-

p *colla parte* *ten.* *colla parte*

a tempo *p*

smile.
dieux.
weep.
rer.

3. It is all in vain to en-treat me
3. Vous au-rez beau dire et beau fai-re,

a tempo *pp* *p*

mf *express*

Mem-o-ry's pow-er to de-fy, For if she will-eth to de-
Seule, el-le peut mon mal gue-rir, Et j'ai-me mieux, s'il per-sè-

mf

rit. *ppp*

feat me, I can die, I can die.
vè-re, En mou-rir, en mou-rir.

p *colla parte* *ten.* *colla parte* *a tempo* *ppp*

Away Among the Flowers.

Philip H. Goëpp.

Cheerily, but with a slow swing.

mf A - way a-mong the blos-soms, The sum - mer time has come, We *piu f*

hear the sing-ing wa-ters, We hear the in - sects hum. A - way a-mong the

blos-soms, The ma - ny birds are there, We hear the chor-us ear - ly, 'Tis

tril-ling on the air. *mf* A - way a-mong the blos-soms, The dai-sies all are

Copyright 1899 by Theo. Presser. Note: Both verses may, more easily, be sung to the music of the first.

cresc. bright; And in the dew-y mead - ows The clo-ver tops are white. A -

cresc. way a-mong the blos-soms. A hap - py world is ours; Then praise our Heav'n-ly

mp Fa - ther, Whose smile is on the flow'rs, Then praise our Heav'n-ly Fa - ther, Whose

mp smile is on the flow'rs.

molto cresc.

IN THE TIME OF YOUTH.

TANZ.

Edited by Edmon Morris.

Ph. Scharwenka, Op. 34, No. 6.

Allegro. M.M. ♩ = 138

First system of the musical score, featuring piano (p) and mezzo-forte (mf) dynamics, and a tempo marking of *Allegro. M.M. ♩ = 138*. The score is in 3/8 time and includes various musical notations such as slurs, ties, and fingerings.

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Second system of the musical score, continuing the piece with various dynamics including *f*, *p*, *mf*, and *mp*. The score includes complex musical notations such as slurs, ties, and fingerings.

2765.3

3 2 1 2 3 4
2 1 2 3 4

p poco a poco accel.

ten. a tempo

f rit. f f mp mf

pp

f

ff

p

f

SOME THOUGHTS ON PRACTICAL HARMONY.

BY S. N. PENFIELD.

OUR title suggests the possibility of such a thing as impractical harmony, and, indeed, those of us who have given our lives largely to actual composition and the teaching of harmony and composition, and who are ever searching for theoretic works to help us, and to serve as text books for our instruction, know and appreciate how unsatisfactory are the harmony books yet published.

From Rameau and Gottfried Weber down to the present time numberless attempts have been made to delineate the underlying principles of composition, all of them containing points of interest to students and composers, but all falling short of a full and sufficient, yet concise and graded, presentation of the facts and theories which underlie all music, classic or modern, from Josquin de Pres and Palestrina down to Wagner and Richard Strauss. Books that seemed sufficient thirty or twenty years ago are to-day antiquated and perhaps outlived.

It is, of course, too much to expect all this within the limits of any one book, even if consisting of several volumes. Every writer on musical theory has his special hobby. This is but natural, and perhaps beneficial, as the field is too vast for any one man, and most of the world's progress has been effected by specialists. The chief trouble is that the specialists magnify their hobbies until these fill the field of vision.

It is safe and easy to criticize the works of any one long dead and gone. Therefore we run no risk of snit for libel or slander in recording the general conviction of the musical world that there is no work antedating the "Theory of Musical Composition" of Gottfried Weber which is worthy of consideration from the modern point of view. If one has patience to wade through Weber's book he will find it clear and lucid and carefully graded, but tedious and pedantic. He regards his readers as knowing nothing, and able to absorb only the least bit of nutriment at a meal.

Marx's "Musical Composition" is interesting and faithful, treats the subject of composition from a novel point of view, writes interesting things about musical composition, but does not give the subject matter which we search for. It is in no sense a text-book.

Richter, Sechter, Weitzmann, Front, Riemann, Jadassohn, Clarke, and Goodrich have all written valuable works. They treat the subject from different standpoints and in different ways, except that Jadassohn is the legitimate successor of Richter, merely extending and amplifying the method of his predecessor in the Leipzig Conservatory, and bringing it up to date.

Yet all have their limitations and are more or less unsatisfactory. Some magnify unduly the importance of certain small effects or progressions. Some are not properly systematic. Some treat their readers as pretty advanced musicians, and take too many things for granted, and therefore discourage young students; while others suppose the public for which they write to be beginners, and witless ones at that, and are therefore tedious for the musicians and students who are of the average quickness of ear and apprehension.

Some authors have pet theories which their books must bolster up and sustain, no matter how unsound—for example, Riemann, with his chord built downward from its top note. Some books contain few or no exercises for pupils to work out, and are therefore of small use as text-books. Some have as their exercises the most mechanical, dry-as-dust phrases, which utterly fail to interest or stimulate the student. Some enter upon long, metaphysical disquisitions, hard to follow and understand, and of small practical benefit, such as Dr. Hauptmann's works and Richter's two-page note trying to account for the prohibition of parallel fifths, as though it were not sufficient that the ear finds them unpleasant. An objectionable thing in many books is the omission of exercises for working out with given soprano. It is as important for a pupil to learn to construct a bass as any other part.

Certainly, it is impossible to write a book of moderate size that shall supply the wants of the two classes of students—those that have already a good knowledge of piano and organ, and those that are practically begi-

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ners. The former are supposed to have a clear idea of notation, of tonality, of the structure of the scales, with a pretty quick ear and with some conception of the most ordinary chords and their positions. The latter must be supposed to have no such previous knowledge to build upon. A book for these latter must be very elementary, with the most explicit directions. For the more advanced such a book will prove very tiresome, if, indeed, it does not quite lead to dropping of the study altogether.

The proper book for advanced students should present, in rapid but concise order, the doctrine of intervals; then of chords and their succession, from the simplest to the most complex and unusual of recognized genuine chords with chromatic alterations and modulations; then the use, explanation, and justification of additional notes, such as passing notes, suspensions, etc., and with real musical exercises from the very first—some with given soprano, others with given bass, to be worked out on the basis of true counterpoint by the pupil, the latter to be obliged to rely largely on his own wits, and especially on his own ear, for, after all, the training of the ear is the main thing to be accomplished in harmony study.

Then there should be an analysis, with proper explanation of the numerous exceptions to the rules which have been laid down and exemplified in the book. For the benefit of students working without a teacher, a key at the back is useful. Beginners should be supplied by a preliminary book fitted to their needs.

Of the text-books already offered to the public, the writer prefers, for students of considerable proficiency at the piano or organ, Jadassohn's "Manual" and Clarke's "Harmony." Both are clear, with exercises interesting to the ear and requiring real thought and ingenuity for their working out. The former keeps his scholars too long on given bass work, while Clarke uses only soprano exercises, leaving the scholar practically to his own devices within the limits of chords already explained, and neither sufficiently exemplified from modern writers who have let down the bars of classic rule and custom. Both works move too rapidly for beginners in music, but advanced students will find them useful and helpful. They reach the same goal by different routes.

From all this we deduce that the true text-book on harmony has yet to be written. Doubtless it is yet too early for such work to appear, for our whole system of composition is in a state of unrest, of fermentation, of change, and development. What was day before yesterday is deemed outrageous, was yesterday thought only out of, is to-day perhaps allowable, and may be to-morrow considered admirable. In there, then, no use for har-

monious books? No such thing as a science of harmony? Surely there is to-day as much sense of eternal fitness as ever before. Gravity is as much a force in music as it was centuries ago.

The magnetic needle may be enticed around the circle by a nail, but its tendencies are ever due north, whether in the absence or presence of the nail. The leading tone in the absence or presence of the tonic is much to day as when it ever gravitates to the tonic as much to day as when it was first noted. It may go elsewhere. Water leading is first noted. Capillary attraction draws the sap of any run up hill. The tree from the ground to the topmost twig, possibly hundreds of feet in the air. The result is our extraordinary vegetation. Yet there is a law of gravity which can not be ignored by the student of physics or the architect.

No more successfully can the composer ignore the laws of harmonic gravitation. A positive rule is the tabulation of a certain strong tendency in musical progression. A negative rule is the tabulating of the unsatisfactoriness of a certain progression. There is no rule without its exceptions. If a law is violated it is, or should be, its exceptions. If a law is sufficient object to be thus attained for a definite and sufficient end as to be thus attained for which the experienced ear finds a justification.

The text-book should be the conservatory force, and real while anchored to the basis of first principles and real beauty, and showing clearly natural tendencies of chords and leading of voices, should then build out and develop the variations and exceptions to these tendencies and leadings and fortify itself with modern examples, and certainly with such of the latter as can be explained and justified.

Students of modern works are disposed to be skeptical as to the value of a rule which is as often violated as observed, and cynical young composers are becoming numerous who express their conviction that in music there is no such thing as law. Yet we can certainly say to-day that true art is perennial. Compositions that depend for their acceptance and success on their being peculiar and piled up with discords, and not in their inherent beauty, may be safely left to the oblivion that yawns for them.

It is truly significant that Beethoven and Schumann in symphony or chamber music, Mozart and Gounod in opera, Bach and Handel in oratorio, Verdi and Wagner in concert songs, and Chopin in piano music, hold their own right alongside of the so-called advanced writers of to-day; and that there is often a positive feeling of relief when the classic work, with its symmetric, clear-cut, inspired themes and development, follows its modern and highly spiced successor on the same program. Even the quaint but pure and lovely harmonies of Palestrina are more appreciated as the years and the supposed advancements go on.

But to return to our subject. The study of harmony is essentially to great extents in playing or even in singing, and certainly it is a *sine qua non* for the composer who spells art with a capital A. But while the science is so unsettled and in a transitional state, more depends on the teacher than on the text-book. A good teacher of harmony, as also of piano, singing, organ, or violin, can get along with almost any book, or without anything more than a host of pieces and examples drawn from the works of a good musical library, and he will easily invent the necessary exercises. The important thing for teacher and pupil to cultivate is reverence for and devotion to real beauty and a high purpose. They should have the feeling of Moses on approaching the burning bush—"Put off thy shoes from off thy feet, for the place wherein thou standest is holy ground."

PRACTICE AND CHARACTER DEVELOPMENT.

A WRITER in the "Non-Conformist," an English musical journal, asks the question, "Has it ever occurred to you that musical practice has the power to form and to perfect the character of a faithful student?" No doubt this has come up in the minds of many teachers, and those whose experience has extended over some time will have no hesitancy in giving an affirmative answer. Anything which is systematic, as all practice should be, tends to strengthen and to develop character. Routine hardens the one who follows it; he gains the power to move along in certain lines without any great demand upon mental force. Practice, even of such "dry" things as technical exercises, unfolds new ideas, new values every day, and thus the student learns that faith in persistent work which is a most necessary stimulus to faithful, continuous labor. He knows that success is sure.

This unflinching teaches the lesson that in other things, besides music, patience and persistence must bring their reward, thus developing character in a most important manner. No vocation is a worthy one that does not develop and strengthen the individual, and prepare him for the many emergencies that must be met in daily life.

Teachers should pay attention to this—that a pupil learns to work in such way as to strengthen the character along those lines which make strong men and women, for music can do this, although careless, indifferent study will not. It takes earnestness of purpose, as in all other things.

The French have the record of being the cleverest and most interesting of writers on the subject of art. They have a saying that has much strength and truth when applied in art criticism. A Frenchman does not, like many of those we meet at concerts, say "I don't like that piece; there's nothing in it." No! his remark is, "Cela ne me dit rien" (That says nothing to me). Which is the better?

DRAWBACKS OF MUSICAL STUDY IN SMALL TOWNS.

BY PERLEY DUNN ALDRICH.

SOME recent occurrences in the course of my teaching have led me to realize more than ever before the value of a musical atmosphere for the proper advancement of a student in his musical education.

The young student who comes to a good teacher from a small town usually has a most vague idea of what he wants to do, his ideal being measured by the circumstances surrounding him. He has a life, perchance, and his country audiences have yelled themselves hoarse at his low C, which was a cross between a growl and a gulp; or his high C, which was second cousin to a war-whop; and the unhappy fellow never suspects that it is not all as it should be until he places himself in the hands of a good teacher.

Now, the endeavor of the teacher to replace this low ideal with one that is worthy his talents is often heavily handicapped by an atmosphere which surrounds the student, created by a lot of enthusiastic admirers, who know about as much about music as a cat knows about paleontology. Both in their thought and speech they influence his mind to believe that the loud, harsh note is the one to cultivate and that poor music, with its maddening sentiment, is what he needs to study. They applaud only the inartistic, and misunderstand his first feeble steps toward what is truly artistic, thus making it difficult for him to form new ideals—for this he must do as his vision enlarges.

Now, all this has a depressing effect upon the mind of the student, and keeps him groping in the dark for many weeks or months, and is the cause of more failures than we, as teachers, realize, many of which might be avoided if we could surround our students with a musical atmosphere, which would overcome this evil until it had disappeared.

I believe thoroughly in the efficiency of a thorough musical atmosphere for a growing student. I do not mean a quantity of music, but I do mean a quality of music. The greatness of an artist depends upon his quality, and not upon his quantity. We do not measure an artist by his speed or his power, but by the sensitive balance of qualities that appear in his performances.

Of course, a "musical atmosphere" is a very indefinite term, and can not be measured by the chemist's appliances; but we may be certain that when a student is constantly in the company of one who is always thoroughly artistic, he must be influenced by the contact, at least in some degree.

Many young teachers and students are, of course, remote from musical centers, and only hear occasional visiting artists, and those who have been through this stage of the game know how great an incentive these visits are, and how, for a few succeeding weeks at least, efforts are made to emulate the delicate touch or the fine division of the artist. Sometimes an occasion like this gives an impulse that lasts through a whole musical career, and gives color or trend to a whole musical life.

Another suggestion occurs to me in this connection that I think may have value. It is the study of musical history as an art. I do not mean merely the memorizing of a few dates. Let the student study the art from its models, and not from what people say about them. Where he spends fifteen minutes studying the history, make him study the music of the same period for hours. For example, how many of our teachers know anything about the *Scarlattini* or *Carissimi* from actual study of their compositions?

A careful examination of their works will be a real delight to any artist, and he will learn, if he has not already done so, that even the quaint old musical idioms of the early days, in the hands of the genuine master were alive with the glow of real musical feeling for beauty, in the same way that the canvases of Giotto and Cimabue were made to glow with spiritual life in spite of the apparent rigidity and artificiality of their figures.

The study of the real music of all epochs forms a musical atmosphere for the student's mind that would have a continual and uplifting influence on his musical life.

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The young teacher who is by himself, away from the musical centers, can create this atmosphere by the expenditure of a little time and money. The first thing, of course, is to hear great performances, and when this is not possible the student should make his own atmosphere by the study of the great masters.

AFTER WEARY YEARS.

MUSICAL STORY.

There is—or there used to be—in a little street in the neighborhood of the British Museum, an eating-house whose principal recommendation in the eyes of its patrons was a three-course dinner for sixpence. It boasted a "first-class room," and this was interesting on account of the people to be seen in it.

On a certain January afternoon, however, the room contained but two customers. They were a girl and a young man—strangers to each other. Both ordered and ate their dinner furtively, and both seemed to be ashamed of being there.

"Will you be offended if I speak to you? I fancy we are in the same profession?"

"In the same boat, at any rate," she said, with a little, rueful laugh. "What makes you think so?"

"You look musical. Aren't you?"

"I think," she said. "And you?"

"I imagine I compose."

"Have you done any good?" inquired the girl, after a slight pause.

"Not yet. I only hope. Have you an engagement anywhere?"

"Not now; I am trying for one."

"It's an uphill life," observed the young man, with a sigh.

"Hateful!" agreed the girl; and there was silence again.

When they had paid their sixpence each they left, but stood at the door together. She held out her hand to him and wished him good-by.

"Good-by," replied he. "Oh, one moment! Will you tell me your name?"

"Alma Brettan. And yours?"

"Mine is Theo Farr."

"Any good fortune yet?"

"No. Promises—only promises—and they mean so little," she replied, disconsolately. They had met at dinner again; they now met there daily. It had become their habit—the custom of those two waifs in professional London—and each found delight in the other's company.

"I have brought you back the score of 'Francesca,'" she said. "I think I almost know it by heart."

"You like it?"

"It is really a masterpiece."

"And yet you manager will look at it," he said, bitterly.

"Wait! Be patient!"

"I am worn out with waiting. Bah! talk of yourself. No chance of an engagement still, you say?"

"None."

The next afternoon she did not see him at the eating-house, and she wondered why. It was because he was ill. When he recovered and was able to leave the house, a pale and pitiable object, with his pale face and hollow cheeks, the first thing he did was to wind his way to the shabby table d'hôte; and now it was his turn to wonder, for his fellow-Berlinian was not there. And still he did not see her, and at last he grew to realize that they would not meet again.

It was an Easter morning, seven years later, as she came out of one of the great railway stations into the streets of Paris, tired and travel-stained. The company had disbanded, and she had arrived in the capital, poor and friendless, in search of a new engagement. She

entered an unpretentious restaurant close by, and, while her morning meal was being prepared, amused herself by glancing at a newspaper. "M. Theo Farr!" The name leaped out of the page and struck her eyes. Theo Farr in Paris—in print! Another moment showed her that "Francesca," a new opera by an unknown composer, was to be produced as a venture three nights hence. Her capital was considerably under twenty-five dollars. She would go to him and beg of him, for the old time's sake, the favor of a small part. She swallowed her meal in ten minutes and made her way excitedly to the stage door.

"M. Theo Farr," the doorkeeper informed her, "was lodging in the Rue Tronchet." In a few moments a cab landed at the door.

"M. Farr! Is he in?" she asked, excitedly.

He was smoking in an armchair by the window, and sprang up with an exclamation of amazement.

"You? Is it possible? Oh, how glad I am!"

"Tell me all!" she cried, when she had explained her errand. "Tell me all! You are a rich man?"

"Oh, no, no—a very poor one. I teach and write songs—but I've the chance of fame at last. The work is being put on as a stop-gap, so to speak; but if it succeeds—"

"He caught his breath. If it succeeded he was 'made'!" Time flew, and while they were discussing the possibility of his securing her a small part at so late a date the door was opened violently, and a stout gentleman with a perspiring face burst in upon them. They pale at the sight. Instinctively he knew the manager had brought bad news.

"Your prima donna has the influenza, and 'Francesca' can not be produced. That is all."

The young man stood motionless. At a blow his world had crashed in ruins about him. The next instant Alma spoke:

"Both men started as if they had been shot—Theo with hope, the manager in expostulation.

"You?" echoed the latter. "Who are you?"

"I am nobody," she said, calmly; "but if you are willing I may be some one yet."

"But—not are you mad? You could not study the score by Thursday night."

The familiar music was lying on a chair. She saw it, snatched at it, and thrust it into Theo's hand.

"Play the accompaniment to the 'Invocation,'" she said, "I am going to sing it."

She began quietly. She realized as the first bars left her lips that she was singing for the crown of her ambition; more than all, she knew that she was singing for the salvation of the man she loved. He knew it, too, as their eyes met. The manager's eyebrows lifted, and his hand about a little as he turned the page.

"For him I love—for him whom I adore!" Her voice rose, flooding the room, and when it died with her last chord the manager caught her by the hands.

"Mademoiselle," he said, gravely, "I shall have the honor to submit a contract to you this afternoon. Your friend should be grateful to you."

But Theo said nothing. Only his face spoke—and it was eloquent enough.

Everybody knows what happened. When the curtain fell on the last act of "Francesca" the audience rose to their feet and called for the composer with cheers that rang through the house. He stood bowing amid the deafening plaudits, waiting for the frenzy to subside. But that was not to be yet. The prima donna must be recalled, and Theo led her on once more, and they stood there together, while Paris screamed itself hoarse.

Do you ask the sequel? It is a wedding party at a gay Parisian hotel. The bridegroom rises to return thanks, and says it is an appropriate thing that his wife and he should breakfast in a restaurant to-day, because "it was in a certain restaurant . . . seven years ago . . . not quite so fashionable a restaurant, but it happens," etc. And the bride laughs merrily, while the people wonder why.

—Maxim for a Young Pupil.—"Count your time or there may be no accounting for the time."

EXAGGERATION IN MUSIC.

BY HELENA M. MAQUIER.

In his treatise on education wise Herbert Spencer has said that the suppression of every error is commonly followed by a temporary ascendancy of the contrary error; that after one of these reactions the next advance is achieved by coordinating the antagonistic errors, and, at length, perceiving that they are opposite sides of one truth.

This one paragraph pictures quite plainly the course of music's advancement. Music may be likened to a pendulum which swings back and forth through time, up and down, touching first one extreme, then the other, but never stopping at either; sweeping on with a perfect equipoise, balancing admirably at whatever angle it may chance to be with time, despite the gruesome prophecies of all ages that the moment of dual musical dissolution is at hand. It has swung from the hard, dry teaching of the past; far over to the opposite side of dancing gaily through the whole gamut of all-criticized, analyzed, and written to death; from having none but the very rarest editions to work from having no edition without some modern little great man's initials tacked on, and "revised and edited" almost out of all semblance to the original.

And yet this latter state is neither so poor nor so great as those who mourn for "the good old ways," or those who can see no farther than themselves and believe that music began with them and must end at their death, would have us believe.

We have gone to extremes, but we are a people given to extremes; and, though any keen observer can see error in our ways, it is but temporary error, born of the times—the rather too extreme revision from the errors of the past.

"We go too far." Yes, we do; the trail of the superlative is over it all. In going into certain questions, we will find music pregnant with the "signs of the times," a tendency to superficial judgment, a struggle to make high-sounding axioms and alliterative maxims pass for wisdom, and a wild groping after anything new.

The methods and systems with which this country is deluged illustrate these faults prominently. The first so-called "musical kindergarten" methods as a rule state many good people have busied themselves of late years in attempts to apply Froebel's system to music. For some reason,—not, perhaps, because it is the best, but more likely because there was more enterprise behind it,—one system gained wider recognition. It was dropped into the musical world, and, like the scarf which Jenny Lind once dropped from a balcony, was seized up by the crowd and torn into shreds before one could well catch a glimpse of it.

It was something to talk about, something to write about, something to criticize. Young teachers seized upon it as a short cut to fortune. Mothers saw in it a musical millennium, and believed it to be the manna, the feeding of which to their lambs might enable them to

frisk gaily through the art of music. In the mean time gave and experienced gentlemen of the profession blew long winded notes of warning through the magazines, the burden of their lays being ever an awesome "be aware! beware!"

And so this little system was tossed about, and blessed and cursed, praised and condemned, until it gathered much size from all these diverse pellets aimed at it, and stuck on to it, and threatened to run down and roll out every music teacher so inflated as to believe herself capable to teach without a "system." It really looked, at one time, as though it would be compulsory for every teacher to lay aside old traditions, expend many hard-earned dollars, and teach according to the "system," *vel non*; and, torn between the threat of utter extinction, the "notes of warning," and inner conviction, a large percentage of teacherhood was, for one while, in a rather unhappy state.

It is enough to say that we have as yet no musical kindergarten which really embodies Froebel's doctrine. Those we have at present are not quite true, because they do not bring about that natural sequence in which faculty

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develop spontaneously. They have not brought about a gradual, normal transition from the simple to the complex. They take children in for frisky games with a love for play, and send them out frisky homes with a love for play, the sole difference being that they have learned one new game—"music." Many long talks with teachers who have taken children fresh from the kindergarten have proved this exclusively: their love for play is cultivated, their repugnance for work, as such, is increased.

When we learn to look quietly, intellectually, at each method introduced to us; learn to extract the good that is in each one and to make it a part of that system which every teacher must formulate for himself; and, instead of pronouncing each one either the "grandest invention of the age" or "the greatest evil ever imposed upon credulous musicdom," think of each as one step, only one step, but nevertheless one step, and to be valued as such in the onward march of progress,—we shall have struck one blow at the ridiculous superlativity to which we are so thoughtlessly prone.

Continuing the consideration of the movement for the simplifying of music, we come naturally to speak of editions. In a recent interview Leschetizky said: "I have been asked to bring forth a new edition of Chopin, and I have declined the task. When I hear stiff playing, with many mannerisms, I at once conclude that the performer has studied the *Ullow* edition. It is a tedious, uninteresting, and unfruitful study. I have often observed that American students are addicted to this practice. Superbundant commentary is a tediousness, paper-puffs. Goethe and Longfellow need no commentators."

This statement of Leschetizky will undoubtedly be received with varying emotions, for over the question of editions also the superlative threads its way, and distorts and contorts it into many a devious phase. There are still the conservatives on the one hand, who hold that "first editions are the most correct because the latest are corrected," and laugh scornfully at the tangle which occurs because of the many interpretations to which the masters are subjected, as, for instance, when this do we most offend; the foolishness of exaggeration, in speech, in manner, in writing, in playing that most foolish game, "Follow the leader," in which we every day see the unwise engaged quite earnestly and seriously,—superlative in thought and given up to foolishness.

In "The Fool's Prayer" Still declares that it is not by sin or by passion that we still offend, but by our "foolishness." Musical errors are largely the result of simple, common, everyday foolishness; through this and by this do we most offend; the foolishness of exaggeration, in speech, in manner, in writing, in playing that most foolish game, "Follow the leader," in which we every day see the unwise engaged quite earnestly and seriously,—superlative in thought and given up to foolishness.

So, then, to coordinating; adjusting the errors of to day and those which have gone before, and making of them halts with which to obtain a finer equipping, a less wobbling veracity, and a more flexible discernment!

THE PEOPLE'S ORCHESTRA.

A NEW YORK Journalist has figured it out that the people of Greater New York contribute \$100,000 a year more to organ-grinders and street-piano "artists" than to the support of the Metropolitan Opera season. This is only another illustration of the fact that the middle classes and the poor often contribute more to any public causes, in the aggregate, than the rich. According to a manufacturer of hand-organs, there are nearly 700 organs in the area of greater New York. Each man must take out a license, which permits him to play anywhere in the metropolitan area, except on Sundays. This manufacturer says the average daily earning power of an organ is \$2.50; when times are good, considerably more. This is indeed a good return on an investment of \$300, which is the price of a good organ.

Taking the figures given, we find that the organ-grinders collect every day, except Sunday, some \$175,000 in the year makes an aggregate of nearly \$550,000, enough, if invested in good securities, to assist very materially in the support of a permanent orchestra.

—The regularity, promptness, obedience, fidelity, and skill demanded in every kind of work, skilled or unskilled, compels the formation of a certain degree of character. No worker can keep his place who does not develop certain moral qualities in connection with his work.—Hamilton Mabie.

Studio Experiences.

TEACHER'S WORK-BASKET.

SUSAN LLOYD BAILY.

A man may be able to distinguish between good and bad harmonies, may have a fully developed sense of rhythm, may attend religiously all concerts and operas, may master piano, violin, trumpet, zither, flute, cymbal, and drum, and commit all sorts of musical misgifs unpunished—here he may be moved to tears by a big pipe or a barrel organ, and attain astonishing productivity in composing—in fact, have a very satisfactory opinion of his own knowledge and skill, and yet have hardly a drop of musical blood in his veins, or an atom of musical intelligence in his constitution, and even then, with chronic inebriation, musical poverty of the soul, keep activity and apparent health to a very old age.

"I not "pretend"?"

Vocal Department
CONDUCTED BY H. W. GREENE

V

This comprehends, in the main, the value of the careful oversight of a pupil's work on the part of a teacher. Once the student realizes his accountability in this regard, he will conform to the teacher's wishes, and the need of further allusions to the matter will cease. It is not sufficient to tell a pupil to "do thus and so" in his practice. Until you have repeatedly heard him try and fail, and fail and try again, you can not be sure he will use his time to the very best advantage. It is not the will that is lacking, but the understanding; advice amounts only to a theory, and we must not depend upon morals in matters as important as the correct use of the

V

"Swift fades the land I love behind me;
The raging sea before me lies."

The 'equal importance' is just what most singers want. There are many who think of nothing but 'words', and there are still more who practically pay no attention to the music, but the latter are in the minority. Both classes are really only half-educated. I can tell you the singer who, made desperate by his poor vocal gifts, takes to the singing of German songs in the style which he thinks is very infelicitous. He sings, 'I am a poor little thing, my station is paid to the style and beauty of the musical phrase. It is quite easy to sing German songs in that way. On the other hand, he may have the singer who has a good voice and a good ear, but who sings in German because he thinks that it is more effective, musically. If he is a singer, he is a singer, and he is not to be ignored. And then there is the latter class of vocalists wonders why it never moves people as Jenny Lind and Sissie Reeta and Malvina Cavallotti moved them. I do not believe that a singer can move an audience to enthusiasm unless he knows the meaning and nation of the words. It is to sing a double meaning and nation. "The Musical Standard."

BY FREDERIC W. ROOT.

it may seem unnecessary to remark that the object of my study is to make music, that voice culture is for the sake of the art of singing; but experience shows that this point is very imperfectly apprehended. In my former series of articles I have referred to the tendency among voice-teachers to be specialists. They say to pupils, verbally or tacitly, that the teacher's work is to place the voice and teach enunciation and style; that the pupil must know by some other means how to make acceptable music. This I hold, as a general thing to be

CARL A. FIELD

Many would-be song writers forget, or are not well enough informed outside of their one art to know, that the great songs have real poems, not mere verse, as their

KARLETON HACKETT.

Once a pupil who had been studying some five years and thought that she sang very well, too, began lesson



with a new teacher. She sang a not difficult song for him, and when she finished the teacher said: "Do you realize that that was out of time from beginning to end?" "Why," she said, "I never pretend to sing in time."

She had been permitted to go her own way, singing as she "felt the music," until she was ready to sing some serious music, and here she was squarely against a stone wall. She wished to study the ostinato and the song class, but she simply could not get the time right. In this sort of music, unless you have had a thorough routine and know how to keep time, before you have sung a half a dozen measures you are so hopelessly lost that there is nothing for it but stop and start over again.

So this singer had to give up all her big songs, take the simplest to be found and learn to sing them correctly. First how expensively, how unnecessarily! She never should have been permitted to learn how to sing incorrectly in the first place.

If in the beginning, when you are singing simple songs and ballads, you study to sing them accurately, it is by no means a difficult matter. Then by degrees you pass to the more difficult, and the mastery of the principle in the first place makes the more difficult songs as easy to learn as the simple ones were. So you grow musically until you can grasp the complex music of the classics, but each step has been natural and logical, and you have had an intelligent grasp of the matter all the while. That is routine, or careful, intelligent teaching, and by this you have the foundation for serious work.

The artist must have had such a routine in correct singing that it has become second nature to sing rhythmically. He gives the correct values to the notes, yet sings with entire freedom. This you may take as certain, you can not sing the great works unless you can sing them accurately. You can not sing them accurately when the time comes that your voice is ready for them, unless you learn perfectly the song you are now studying. If you can do so learn all your songs now, you need not worry about the future. If not, there will come a dire day of reckoning.—*American Conservatory Quarterly*.

QUESTIONS AND ANSWERS.

We have a number of interesting subjects for the Questions and Answers Department, which, for want of space, will be held until the next issue. Do not hesitate to make free use of the question box.—VOCAL EDITOR.

A. C. G.—1. The pronunciation of the final syllables of the words "pillion," "secret," "Savior," are precisely the same in singing as they are in speaking. Pronounce each word, dwelling on the final syllable, and the vowel effect thus gained must be precisely the same when it is sung.

2. That depends upon the dialect. If you heard the word "back" spoken in Boston, and then heard it in Philadelphia, you would hardly find it to be a safe model for any other word. I think the word "there" carries a most definite vowel ideal into your mind, and would follow the custom of dialect quite as unobtrusively as would the word "back."

3. In such words as "joy," "joy," etc. the mouth, tongue, and jaw are loyal to the first vowel sound in diphthong, the "y" effect being brought precisely as you would treat a consonant—*ingested* in finishing, in order to complete the character of the word.

BRETHA.—Fifteen minutes of sustained tones, half an hour of scales and arpeggios in light voice, should be the daily food of the singer, with additional exercises, varying with the grade of proficiency.

LUCRA.—Your question is not clear. You say, "What is the best thing for a strong alto voice, physically in the weak?" Do you mean, What is the best thing for a strong alto voice, or for a physically weak body? If the former, a gentle use of the vocal "Oh" in not too rapid scale and arpeggio practice. If the latter, consult your physician.

MARY.—If the same vitality is maintained during the continuance of the note which the pupil uses to take it, there will be no danger of the tones "breaking back."

G. L. B.—Alb's "Singing Tutor," for scale practice, and Litten's "Twenty-six Melodic Exercises" will afford an earnest student with a beautiful voice plenty of material for intelligent, daily practice.

SUMMER MUSIC SCHOOLS and teachers who expect to continue their work during the summer months will notice the page in our columns to be devoted to their announcements. Write for special terms for May, June, and July issues.

We received a very large number of essays for the Prize Essay Competition, which closed the first of this month. The examination of the essays has not been completed at the present time, but we can say that they were all well written and on good, practical subjects. The difficulty has been an embarrassment of riches, so much so that the final decision will be one of considerable difficulty. These contests always bring before the public the new writers, often of original views and style of expression, and afford an opportunity to measure against worthy competitors.

The examination of the essays will be concluded during the present month, and announcement made as to prize winners in THE ETUDE for May. The essays of the successful competitors will be published in THE ETUDE for June.

The publisher is exceedingly gratified at the interest displayed in these annual contests, and by the additional fact that the essays come from all sections of the United States and Canada, with one from Japan.

We wish to invite the attention of the directors of conservatories and the music departments of schools to several educational books that have already received recognition from a number of schools and many private teachers as most valuable adjuncts to their work and as a basis for instruction in theory. "Ear Training," by Arthur E. Hemoz, is one of the best books on a subject that is recognized as one of the most important in musical instruction; for training the finger and the ear only makes but a one-sided musician, and ignores real training in music. Classes in this subject should be provided for in the musical curriculum of every school.

"HARMONY," by Dr. H. A. Clarke, has been gaining favor wherever introduced as a clear, concise text-book for the teaching of harmony. The work is not a treatise on harmony, a theory of harmony, but a practical system of teaching the subject. We call the attention of our readers to the notice of this work in S. N. Penfield's article on page 113 of this issue. We will be pleased to send copies of these two works, "Ear Training" and Clarke's "Harmony," on examination to the director of any conservatory or music department.

EVERY day we receive letters from our subscribers in which they speak of the help that THE ETUDE gives to them in their work as teachers and students of music, and, what is still more pleasant, renewals of subscriptions and orders for copies to be sent to new subscribers from among their pupils and friends. This is the most practical evidence of the fact that THE ETUDE pleases its patrons, and that it is winning its way in new circles and territory.

Several concert-players whose engagements take them over a great part of this country tell us that they find THE ETUDE everywhere, and the best of words for its valuable qualities to all music lovers.

Once again we wish to say that the journal is not for the professional or student only, but for the great mass of the musical amateurs everywhere as well. The musical supplements are made up of pieces of sterling worth and new compositions that will prove their value with use.

This is a good time to solicit subscriptions, and we will be pleased to have a large number of our friends send us for our premium list with its valuable offers. The summer months will soon be here, and the teaching in-

come can be augmented by means of soliciting subscriptions to THE ETUDE.

It is with much pleasure that we announce the issuing of the second edition of Dr. H. A. Clarke's new work on "Harmony," price, \$1.25. Dr. Clarke is much commended by many to be the most successful teacher of harmony at the present day. This new work in the short space of time in which it has been on the market, has had an unprecedented sale. The new edition will have a few corrections in it, although no errors of great moment were found. If you have not seen this work, send us for a copy for examination.

The two volumes of compositions to accompany the celebrated "Standard Graded Course of Studies," by Mr. W. S. B. Mathews, entitled "Standard First and Second Graded Pieces," and "Standard Third and Fourth Graded Pieces," have both passed through another edition. No more valuable collections of piano music have ever been published. They have been selected as the best teaching material possible to be found. Popular, classic, and semi-classic pieces will be found represented. The price of each is \$1.00.

MR. CHAS. W. LANDON, well known as the author of a number of instruction books, was perhaps first known as the author of the most successful and popular "Read Organ Method" which has ever been published. We require another edition—the thirteenth—of this popular work. If you have not used this in your work, by all means send for a copy for examination. The retail price is \$1.50; professional discount has been reduced, and is very low.

We also wish to mention the issuing of another edition of the "Writing Book," by the same author. This work gives a practical and easily understood presentation of every writable thing in the notation of music. The book abounds in new features to interest the pupil. Blank paper, with lines for writing music, is included in the book; published complete for fifty cents, or in two books, each thirty cents.

FROM the teacher's standpoint, the publisher of this journal conducts one of the most complete and valuable supply-houses that exists. We make a specialty of the teachers' and college trade. By purchasing the stock of the well known firm of Wm. A. Pond & Co. we have doubled our facilities for the prompt filling of orders. If you have not an account with us, we should be pleased to hear from you. We will send our complete list of catalogues, which will explain our method of dealing, liberal terms, large discounts, and the many advantages to be derived from dealing with us.

SPECIAL OFFER FOR APRIL.—For \$2.00 cash with the order we will renew your subscription to THE ETUDE for one year and send you a copy, postpaid, of "European Reminiscences," by Louis C. Elson.

This is one of the most valuable books of musical literature in our catalogue. It was originally published as a subscription book, and was sold for \$3.00. The book is not exclusively musical. Mr. Elson is one of the foremost few in whom musical and literary gifts are combined. It contains the recollections of a vacation tour in various countries.

For \$1.75 we will send, in addition to the renewal of your subscription to this journal, one copy each of any of the 22-32 musical portraits and pictures published by us. Portraits of Mozart, Liszt, Beethoven, Wagner, Mendelssohn, and Rubinstein; musical subjects, "Harmony," "Inspiration," "Beethoven and the

Piano," "Mozart Directing His Requiem." These offers are for the month of April only, and cash must accompany the orders.

Is ordering any of the sheet music published by this house from other dealers than ourselves, be sure to mention that you desire the "Presser Edition." Our editions are carefully prepared by the best known teachers and musicians for teaching purposes.

If you desire music sent to you to select from, particularly suitable for Decoration Day services, let us have your order early. We are prepared to fill such orders promptly and satisfactorily.

EXTRAORDINARY OFFER.—For \$1.25 we will send, for introduction purpose, five new works, costing at least \$5.00 retail. The books are all among the best, as follows:

1. "Sonatina Album," edited by Maritta Leeftson.
2. "Studies for Piano," by Schmolli.
3. "Sight Reading Album," vol. II, by C.W. Landon.
4. "Concert Duets for Piano."
5. "Standard Fifth and Sixth Grade Pieces," by W. S. B. Mathews.

Persons having good open accounts with us can have these books charged, but in that case postage is extra, about fifty cents. A number of the books will be published this month. The offer is one that no teacher can let go by. The books have been fully described in previous issues of THE ETUDE. Send for a circular giving full description.

THE success of the previous volumes of "Standard Graded Pieces," by W. S. B. Mathews, has moved us to issue another of more difficult music. The book will contain the best pieces of our catalogue in the fifth and sixth grade. Both classical and popular will be used in equal number. We will send the volume for thirty-five cents, postpaid. The offer will positively expire this month, as the work will be ready about April 30th. The retail price is \$1.00. Quite a number of the pieces in the book retail for \$1.00 in sheet form. There is not an inferior piece in the volume. The title of the work is "Standard Fifth and Sixth Grade Pieces," by W. S. B. Mathews, designed to accompany his famous "Standard Graded Studies."

We have in press a volume of four-hand music for concert purposes. It will be issued this month, and in accordance with our custom we will make an advance offer of thirty-five cents for the work for the month of April only. For this amount the work will be delivered to your address, postage paid. There is not one piece in the volume that will not cost more than the whole book, if purchased in sheet form. As the warmer weather approaches duet-playing becomes more popular. For evening concerts, pupils' recitals, etc., this volume will prove excellent, as every piece in it will attract if played in public. The pieces have been selected with the greatest care. You make no mistake by sending for a volume. Remember the offer closes this month. Thirty-five cents pays for the volume and postage.

The Schmolli "Exercises for Piano," which have been on special offer, are expected out this month. Twenty cents will still procure a volume. These studies are of moderate difficulty. They combine the technical with the lyrical, and will make a good substitute for Heller's *Etudes*. We predict for these studies a popular future. For introduction purposes we offer a volume for only twenty cents.

The "Sonatina Album," by Mr. Leeftson, which we have been offering in advance of publication for twenty-five cents, we had hoped to issue before this, but our engravers have been busy with other work. We are still in a position to receive orders at same price, and will continue to do so until the book is out. The sonatinas and other pieces in the book are of an easier grade than are usual in sonatina albums. We give more variety. We

do not give the whole six of Clementi nor the usual dose of Kuhlman. There are more by the later writers—Foster, Liehner, Vogel, Schmolli, etc. Send for a sample in advance before it is too late.

We have a number of copies of the "Elite Compilation of Songs and Ballads." This volume is gotten up in the very best style, and contains a number of very choice songs. None of the hackneyed songs are in it. It contains the best songs by Denza, Cowen, Bohm, Goring Thomas, Teuti, Chaminade, etc.

We have only a limited number of these, and as long as they last we will send them for 50 cents, postpaid.

A GREAT many students of music are not aware that they can procure the full score (*Partitur*) of many chamber music compositions for a very small sum.

We can send a quartet by Haydn or Mozart for 15 cents, postpaid; or a quartet by Beethoven or Schubert for 25 cents, postpaid. The prices for these same quartets some time ago were two and three dollars. For students of music, these answer all purposes. The note is small, but very legible. They are published by Eulenberg in Leipzig.

We happen to be overstocked with these numbers and are selling them at the above low price.

We have a number of copies of an "Opera Album" by William Vincent Wallace, containing piano arrangements of the following operas: "Stradella," "Don Juan," "Zauberflöte," "Ernani," "Freischütz," "Preciosa," etc.

The arrangements are moderately difficult, but exceedingly attractive. Any one of the arrangements in sheet form would cost not less than 50 cents. While the volumes last, we are selling them for only 15 cents, postpaid.

THE Piano Studies which are published in the editions known as Schirmer's Library, Litolf, and Peters, will, from this date, be sold at a much larger discount to the profession by this house. Send for special circular giving full list.

The following is a list of the names of teachers of Mason's "Touch and Technique" that have been received since the appearance of the February issue. We will continue these lists from time to time as names accumulate. If you use Mason's "Touch and Technique," send in your name, also the names of any teachers you know who are using the system:

M. Bertha Robeson, 129 Third St., Newburgh, N. Y.
Mrs. E. T. Randall, Escanaba, Mich.
C. P. Thomson, 577 East Twenty-ninth St., Paterson, N. J.
Randolph Parker, 4834 Frankford Ave., Phila.
The Dominican Sisters, St. Catherine's Convent, North Twelfth and G Sts., Tacoma, Wash.
E. F. Bond, 555 East Elm St., Springfield, Mo.
Mrs. S. T. Taylor, Canton, Ia.
Mrs. C. R. Long, Newton, Ia.
Stella Graves, 21 Gerry St., Deadwood, S. D.
Mrs. C. B. Willey, Fairchild, Wis.
Mrs. G. W. Crozier, Mead, Neb.
Mrs. M. M. Glass, Pellona, Ill.
Belle D. Tilden, 401 St. Louis St., Mobile, Ala.
Mrs. M. H. Arnold, Greenvale, N. Y.
Marie Shoemaker, 1432 Twelfth Ave., Albion, Pa.
Mrs. F. N. Keyport, Three Rivers, Mich.
Mrs. M. Clara Shestman, 99 West Thirty-third St., Bayonne, N. J.
Chas. Barker, 538 Chelmsford St., Lowell, Mass.

The next volume, No. II, of the "Sight Reading Album," by Mr. Landon, is in an advanced state of preparation. The selection is one of the same high and arduous. The valuable order as are those of the first pleasing and valuable idea has proven especially book.

The sight reading idea has proven especially acceptable to the musical public, especially the feature of an expressive and musical reading at sight as taught and explained in that book. Prominent teachers are using it with pupils, demanding that they give an expressive and intelligent first-sight rendering. Pupils greatly enjoy the work, and as they play them often the daily endeavor is to always give out the musical

content with emotional, rhythmic, and intellectual force, not learning the pieces as in the ordinary study of sheet music, but always reading the music rather than the notes. To do this it is necessary to have easy music, music with short and decidedly expressive phrases, and music that has a decided rhythmic swing—music that appeals to the love of music inherent in the pupil. Until on the open market we offer this second volume at 25 cents each.

MUSIC IN THIS ISSUE.

OUR special musical number this month is a new edition of Liszt's well-known "Gondoliera" from the set "Vendice Napoli," carefully revised and fingered by Mr. Maritta Leeftson. This piece is especially suitable as a graduating piece for commencement exercises, and we call the attention of teachers to it for use in this way. It is an unusually good piece both from the standpoint of technique as well as expression. The opening measures—the eighth-note figure on the left hand, with its rich variety of motion suggestive of the tide, and the sixteenth-note arpeggio, typifying the ripples breaking the surface of the water—may be taken as representing any one of the numerous canals which abound in Venice or one of the broader lagoons. On the scene suddenly appears a gondola lazily floating now and then, there, perhaps containing a loving couple, indicated by the melody which Liszt introduces, and around which he weaves such a rich variety of poetic embroidery. This melody is taken from a popular song, "La Biondina in Gondola," ("The Fair-haired Girl in the Gondola"), by the Chevalier Peruchini. The closing measures suggest the gradual fading of the gondola and its happy occupants from the view, leaving again the unbroken expanse of the lagoon as the final view in the panorama depicted by the composer.

"REVERIE," by Wm. K. Bassford, is a beautiful little piece which every one who plays it will acknowledge to be most fittingly named. The character of the "Reverie" will be determined by the mood of the player. We are sure that it will appeal to all classes of players, simple though it be.

"LA PRINCESSE" is a splendid arrangement of Otto Menz's popular piano solo of the same title. Mr. Engelmann has given to those of our readers who are fond of playing duets a fine concert number, moderate in difficulty, but brilliant in effect. The rhythmic characteristics of the piece are thoroughly Spanish, and suggest most clearly the capricious, irregular figures of a wild gypsy dance. It must be given with plenty of spirit.

AN "Old French Dance," by Ronhier, in the chaconne rhythm, is a useful piece from several standpoints, below melodious, well marked in rhythm, and musically in its construction. There is a quaintness in the piece that is very captivating. It easily suggests the stately courtesy of the halcyon days of the French nobility, when Louis XIV. the "great monarch," was the star around which all else revolved, when the court of France was the pattern for all Europe.

"PERSEUS," by Charles Godard, is a fine example of a melodious main piece. The melody is so simple that it suggests unmistakably the singing of a rich, noble, baritone voice, or the luscious tones of an old Stradivarius cello. A firm legato must be used in playing this melody, the accompaniment of the right hand being subordinated. It will prove a valuable piece in teaching the production of a good singing tone.

"A ROSOLVO," by H. de Fontenaille, is a fine example of the modern French song, which so closely follows the natural melody of a poem in its rising and falling from a certain level of pitch. The song can be rendered in a most artistic manner, and is thoroughly worthy of careful study. It is one of those songs in which singing illustrates Mr. Wm. Shakespeare's definition "talking on a tune."

"AWAY AMONG THE FLOWERS," by Philip H. Goepel, is to be sung by two to children, and will be found useful in children's concerts. If it is sung the second verse should prove too high for some child, use the setting to the first verse. This is one of a set of children's songs which we have just issued.

"IN THE TIME OF YOUTH," by Ph. Scharwenka, will be found a most useful as well as delightful piece for pupils with some degree of technical ability. It has been carefully edited and prepared for teaching purposes. The student character is lightness and grace, and if thoroughly mastered will do much to promote a feathery lightness of touch.

HOME NOTES.

As an example of the kind of program, now given in many of the boarding schools is placed far away from musical education, the following may be taken. It was played by Miss Lillian F. Hunt, in the Christian College Chapel at Columbia, Mo., March 6th. The piano pieces were given in three numbers, with songs from Haydn's "Creation" and by Mrs. Jessie L. Gaynor interpreted. The first piano number consisted of Bach, Italian Concerto; Beethoven, Sonata, Op. 110; Schumann, Second Klavierstück; and the Moore-Kewell-Elliott. The second of the two last numbers, "At the Spring" and "Waldenweiden," and the third, of Chopin's Etudes, Op. 10, Nos. 2 and 4, and the Fugue in E-flat, Op. 72.

Mr. Wm. H. Hargwood was the soloist at the Chicago Orchestra Concert, March 10th, playing the Saint-Saëns Concerto in G minor. He also gave a recital at the Festivity Conservatory, in Baltimore, March 17th. His monthly pupils' recitals, given at Stetson Hall, Chicago, present splendid programs.

Mr. E. A. Smith, assisted by several pupils, gave a public musical at the Fargo College, Fargo, N. Dak. Mr. Smith is doing good work in his community.

Mr. Emil Lenzburg sent us his program for the recital in Kilmall Hall, Chicago, March 23rd. Mr. Lenzburg played Beethoven's Sonata, Op. 11, No. 2, with a varied program of shorter numbers, including a new suite by Johannes Brahms, "A Day in Venice." With the assistance of Messrs. Van Oord and Franz Wagner, he gave the Schubert Trio in D-minor, Op. 67, for piano, violin, and cello.

We have received an announcement of the Fennell, Va., Academy of Music, Music, Adm. H. principal. Mason's "Touch and Technique" and Mathews' "Standard Graded Course" are used in this school.

An Unidentified was held at Edwardsville, Pa., March 17th. Mr. George Mark Evans, of Wilkesboro, was the adjudicator. \$150 was awarded to prize.

A recital was given by pupils of Mr. A. M. Foerster, of Pittsburgh, in his studio, March 23rd, consisting of songs by Tschelkowsky and a new set by Mr. Foerster.

Several pupils of Mr. Edward Mayrhofer, of New York, with the assistance of Miss Mary McLevan, soprano, and Mr. Paul Hargwood, violinist, gave a delightful concert program at the Woman's Institute, Tuxton, N. Y., March 19th. Mendelssohn, Beethoven, Brahms, and other were the leading names on the program.

Miss Mary Gregory Murray, of Philadelphia, gave No. 1 of her lecture on "Beethoven's Light in Modern Music Study" before the Artistic Club, in Baltimore, Md., March 18th.

Mr. S. J. Gilchrist, organist of St. Mark's Church, Augusta, Me., gave a fine organ recital recently. One of the numbers was his "Baptismal Song." He has a large varied choir under his charge.

Mr. Frederick Horace Clark, of Chicago, has arranged an interesting series of recitals, which he calls "Half Hours of Piano Music." The second, given March 18th, consisted of selections from Bach, Weber, Schumann, Liszt, and Mendelssohn.

Miss E. B. Bartman, of the Hamilton, Ont., Conservatory, has arranged to teach the Fletcher Music Method.

Mr. R. A. Leckner, of San Francisco, has received word from Miss Louise Torres Carrolo that she has accepted the dedication of his Concerto Sonata, Op. 41, and will study it to play at some future time in Berlin with the Philharmonic Orchestra under Nitsch.

Mr. Charles R. Stevens gave a recital of a number of compositions by Mr. H. M. A. in the Philadelphia Hall, Detroit, Michigan. A handsome concert program containing a portrait and biographical sketch of Mrs. Bosch was arranged by Mr. Stevens.

Miss A. Mary Manning, of Newark, N. J., has issued a pamphlet descriptive of her musical lectures, with favorable notices from a number of prominent musicians and newspapers.

Mr. Ward Brewster, of New York, a contributor to THE ETUDE, gave a recital at the 31st School, Paterson, Pa., March 18th. Mr. Stephens will return to Europe early in the summer, and expects to make a concert trip through Northern Europe and Russia.

Moreau, Me., will have a musical festival this year as usual, under the direction of Johann Gooten, June 6th-13th.

The Missouri State Music Teachers' Association will hold their Fourth Annual Convention in May, at Joplin, Mo.

The Seventh Annual Kansas Musical Jubilee will be held in Hutchinson, May 18th-19th, in the Auditorium, which has a seating capacity of 2500. Two thousand dollars will be given away in prizes. Messrs. Frederic W. Root and Allen H. Spencer, of Chicago, will be the adjudicators. An interesting soprano solo contest, with a prize of \$100, is a new feature. Standard trained bar and bass solos have been secured. Mr. B. S. Hoagland is the Secretary of the Festival Association.

Mr. Henry Heller's "Admission Mountain Sketches" for the piano have been played with considerable success before musical clubs in Lyons, N. Y., and vicinity.

Mr. Charles Raymond Bell, of the New Jersey State Normal School, Music Department, has arranged a winter course of lectures recitals to supplement the fall course, which was very successful. The subjects are: "Modern Russian Music," one of Dr. Hargwood's Analytical Recitals, "Eighteenth Century Music," a recital of chamber music, and "A Midsummer Night's Dream," a reading of the play with Mendelssohn's music.

THE ETUDE



TESTIMONIALS

Your collection of W. S. B. Mathews' essays, entitled "Music: Its Ideals and Methods," embodies in a new form much that this versatile writer has put out in the last decade and much that is of especial interest to the earnest student. Mr. Mathews always has something of interest to say, even though he sometimes takes a page in which to say it. In this book I like especially the critical essays, and remarked, as I prepared the work for the press—this latter process being principally in the line of abridgements and additions—upon the value of such a series of talks on the formation of taste and judgment as a foundation for educated criticism.

W. FRANKS GATES.
Every student should have a copy of "In Praise of Music," by W. F. Gates, for use as a reference book. The authors quoted include the world's leaders in all fields of thought and action, and the quotations are judiciously chosen, carefully arranged, and completely indexed.

H. W. PEABODY.
I am much pleased with the "Sight Reading Album," by Landon, and am using it with my pupils, and the book on "Ear Training" by Hargwood, is another fine thing. When more attention is turned in this direction, we will have more and better musicians.

E. K. MCGILVER.
I have never found anything better for second-grade pupils than the "Sight Reading Album," by Landon.

Mrs. F. B. CARY.
I have volume 1 of Landon's "Sight Reading Album," and like it very much. It is a valuable collection of easy pieces for the purpose of sight reading.

MISS SADIE E. VAN FLYKE.
I mean to become a subscriber for life to THE ETUDE and get all I can of past years. I am trying to get old pupils and friends to subscribe with me. No words can express how much I like THE ETUDE.

ALYSSA E. SCHROEDER.
I have just received "Masters and Their Music," and am highly pleased with it. It is interesting and very instructive.

MRS. FRANK BYRD.
I received books, "Masters and Their Music" and "In Praise of Music," and am delighted with them.

M. M. WEISER.
I was very much pleased with your "Deet Hour," My pupils hail it with delight.

MISS E. PEARL VAN VOORHIS.
The "Deet Hour" you sent me some time ago is satisfactory, and I will send for some more of the same in the near future.

AGNES R. KRALL.
I have received Clarke's "Harmony," and am greatly pleased with it. Each step seems to be the natural outgrowth of the preceding.

MABEL SALISBURY.
Dr. Clarke's new book on Harmony is the most explicit work on the subject I have been my privilege to examine.

MRS. DELLA E. ROBERTS.
I find Clarke's "Music Tablet" to be just what many of my pupils need.

BERTHA BLOOM.
Your premiums for subscribers to THE ETUDE, consisting of eight volumes of Mathews' "Graded Studies," are of incalculable value to me as a young and inexperienced teacher who wishes to give only the best pieces and studies.

LEILA A. CHURCH.
McCarthy's "Pianoforte Study" and W. S. B. Mathews' books, "Music: Its Ideals and Methods" and "Masters and Their Music," are all interesting and instructive. Any publication with the signature of W. S. B. Mathews is a guaranty for profitable reading.

G. R. STUBBS.
I was much pleased with "Music Talks With Children," by Thomas Tapper.

M. LOVI.
I have been teaching for twenty-five years, and for five years have successfully taught Mathews' "Graded Course," Mason's "Touch and Technique," and Landon's "Foundation Materials." I am delighted with them.

MRS. F. Z. T. JACKSON.
I know no firm with which I would rather do business. You have always been prompt in filling my work and style of printing is ideal. I like

S. L. BELL.
am using Mathews' "Graded Studies," Grades III, IV, and V, and find that they interest my pupils more than any studies I have yet tried.

JEAN FRANCES CARROLL.
I have been trying the exercises in Mr. Gates' "Hand Gymnastics" lately, and have been having my pupils use them, and we find them very helpful. We have the Virgil Clavier and Technicon to practice on, but find these exercises give the hand more freedom and suppleness. I have used some of them before, but the most of them were new to me. I think they are necessary with the above instruments as well as without.

BOBBY L. MALLOW.
I received the premium, "Theory Explained to Piano Students," by Dr. Clarke, and am very much pleased with it. It is just such an elementary work as I have been looking for. Accept thanks.

MISS EMMA A. ANDREWS.
I have always appreciated everything that came from your house. I make mention especially of THE ETUDE, which is a valuable necessity to a teacher. Also "How to Teach: How to Study," by E. M. Sefton; "Music Chats with Children" and "Third and Fourth Grade Pieces," so recently received. All of these I most heartily endorse.

ESTELLA COYLE.
It is a pleasure to do business with your house. My orders are so promptly and satisfactorily filled, and your business methods are so strictly honorable, that it gives me pleasure to advance your interests in this place.

M. BERTHA ROSSON.
I have thoroughly examined Mr. Gates' leaflet on "Hand Gymnastics," and I shall be glad to use the same in my teaching and to recommend it to others. Consider the teaching and practice of hand culture to be indispensable to the piano student, and believe that if earnestly practiced in, it will give as much flexibility and strength as the practice-clavier.

MARY E. SCHORE.
I want to acknowledge the receipt of the very pretty and useful premium, the music satchel, which reached me in perfect condition.

S. LILLIAN JONES.
The premium, "How to Understand Music," came to hand. I thank you very much for it, and have already found much help in the practical side of it. I hope soon to find time to read that and "Music: Its Ideals and Methods," thoroughly, for even in planning over the second half of the latter my interest in Mathews' helpful lectures has been more than ever aroused.

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MRS. J. T. REYNOLDS.

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